ENGLISH CONVERSATION READER

in Phonetic Transcription with Intonation Marks

PETER A. D. MacCARTHY

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WITH

INTONATION MARKS

By

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PREFACE

I desire to express my indebtedness to several earlier workers in the field of intonation, especially to H. Klinghardt, who in his *Französische Intonationsübungen* (1908) and in several later works used a system of dots, representing the relative pitch of syllables, very similar to those in this book; to H. E. Palmer, who evolved the concept of the Nucleus (and invented the term) and who in his book *English Intonation* (1922) and in subsequent works used a system of tonetic marks for indicating on a text the different types of Nucleus; and particularly to Roger Kingdon, whose system of tonetic stress marks has been known among phoneticians for a number of years, and whose full exposition of that system is to be found in his forthcoming *Groundwork of English Intonation.* The marks themselves are based on the official tone marks of the alphabet of the International Phonetic Association. I have adopted Kingdon's complete set of marks, with most of the terminology and conventions used by him in operating the system. Any divergences in usage are due either to the fact that this was written before Kingdon's book was available, or to our slightly differing interpretations of the facts of English intonation. It is not claimed that these texts *demonstrate* Kingdon's analysis of English intonation, but the fact that his system of tonetic marks can be used satisfactorily by others, as in the present instance, is evidence of their suitability for intonation work in general.

P.A.D.M.

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THE TEXTS

§ 1. The dialogues that form these Texts are intended to represent naturalistic conversation. Though I believe they do give a closer approximation to natural spoken language than is usually found in prepared texts, they are far from giving a complete picture of real-life speech-events. Many features of living speech are almost entirely absent from them, such as the following:

§ 2. (1) *Breaking Off*. A speaker often does not complete his sentence, either because he does not find it necessary to do so, or because he is interrupted from outside.

(2) *Repetitions*. A speaker often interrupts his own sentence, and when he resumes he repeats the last word or phrase, or uses other words. Such breaks may be due to hesitation, changes of mind, or thinking of a better way of expressing one's thoughts, etc.

(3) *Overlapping*. Two people often speak simultaneously: before one has finished speaking the other begins to answer, and there is an overlapping of words.

(4) *Interjections*. Even without causing a speaker to break off in the middle of a sentence, or to bring it to a close within a few words in order to listen to the reply, a listener frequently interjects brief comments or muttered remarks, without thereby interrupting the general flow.[1]

(5) *Differences in voice quality* between speakers cannot be rendered.

[1] No attempt is made to handle any of the above features (1) to (4) realistically in the Texts. Anyone who has listened to tape-recordings made of people actually conversing, however, is well aware of them.

(6) *Changes in the voice quality* used by one speaker, conveying subtle changes of meaning or feeling, have to be imagined.

(7) *Differences in the voice pitch* of different speakers (e.g. men and women) are ignored.

(8) The actual *rate of speaking*, and variations in the rate, the length of pauses, and subtleties of timing and grouping, cannot be indicated.

(9) *Variations in loudness* correlate with stress and pitch changes, and have to be inferred by the reader.

(10) *Non-linguistic sounds*, such as laughter and so on, have to be imagined.

(11) *Facial expression*, and *gesture*, both of which vary with speakers of different languages, are not included in the linguistic statement, though they are part of the total speech act.

§ 3. Not all of the above are relevant to the purposes of the foreign language learner; some of them, though relevant, cannot be handled in a Conversation Reader, or in any form of writing.

§ 4. The actual language material of the Texts has not been specially selected in any way, either to simplify conversational English for the benefit of the foreign learner, or to present easier texts before more difficult ones. It cannot be said that the language is 'elementary' or 'easy', or that the intonation is always 'simple', but, within the limitations imposed by the medium, I have tried to make it 'natural'.

THE PHONETIC VERSION

Notation

§ 5. The form of phonetic notation is the same as that used in the author's *English Pronunciation* (Heffer, Cambridge) and *English Pronouncing Vocabulary* (Heffer, Cambridge). Each of the distinctive sound units is represented

in one way only, making the transcription strictly 'phonemic'. In addition, the simplest possible lettering is employed, letters of the ordinary roman alphabet being used where possible, to the exclusion of more 'exotic' shapes. Thus only two non-roman letters are needed for transcribing the vowels (ə ʌ), and another five non-roman letters for the consonants (θ ð ʃ ʒ ŋ). Accents or other diacritics are not required, apart from the occasional need to show a syllabic consonant (thus n̩), and, very rarely, a decimal point to mark syllable division.

§ 6. I have continued to represent the 'long' monophthongs by doubled vowel letters in preference to one letter plus a length-mark (:). There were several good reasons for adopting this device originally, and the same reasons appear equally valid today.

§ 7. There follows a list of sounds used in the Texts, with keywords to assist identification.

VOWELS

	Monophthongs				*Diphthongs*		
	Symbol	*Word*	*Phonetic Transcription*		*Symbol*	*Word*	*Phonetic Transcription*
1.	ii	*see*	sii	13.	ei	*day*	dei
2.	i	*sit*	sit	14.	ou	*go*	gou
3.	e	*get*	get	15.	ai	*high*	hai
4.	a	*mat*	mat	16.	au	*now*	nau
5.	aa	*car*	kaa	17.	oi	*boy*	boi
6.	o	*lot*	lot	18.	iə	*here*	hiə
7.	oo	*saw*	soo	19.	eə	*there*	ðeə
8.	u	*put*	put	20.[1]	uə	*tour*	tuə
9.	uu	*too*	tuu				
10.	ʌ	*shut*	ʃʌt				
11.	əə	*fur*	fəə				
12.	ə	*another*	ənʌðə				

[1] Traditionally numbered (21) when (20) is the Diphthong oə (as in *shore* ʃoə), a sound that is not used in the Texts.

CONSONANTS

Symbol	Word	Phonetic Transcription	Symbol	Word	Phonetic Transcription
p	*pay*	pei	f	*fee*	fii
b	*boy*	boi	v	*vow*	vau
t	*tea*	tii	θ	*thigh*	θai
d	*day*	dei	ð	*they*	ðei
k	*cow*	kau	s	*say*	sei
g	*go*	gou	z	*zoo*	zuu
tʃ	*chew*	tʃuu	ʃ	*show*	ʃou
dʒ	*joy*	dʒoi	ʒ	*measure*	meʒə
m	*may*	mei	r	*ray*	rei
n	*no*	nou	h	*high*	hai
ŋ	*sing*	siŋ	w	*way*	wei
l	*low*	lou	j	*you*	juu

ALTERNATIVE PRONUNCIATIONS

§ 8. Very few alternative pronunciations of words or phrases used in the Texts are shown. None are given in footnotes or in an Appendix on the ground that this would tend to cause frequent interruptions in the flow of reading and encourage a piecemeal study of the text. In general, too, the aim has been to present the material in as straightforward a way as possible.

§ 9. Nevertheless, a certain number of alternative pronunciations of individual words have been shown in the body of the text by the device of printing in italics sounds that need not be pronounced at all. Thus the transcription pəəfik*t*li (perfectly) is to be taken to mean that the pronunciations pəəfiktli and pəəfikli are both suitable in the context. The reader may assume that both are considered equally good, but he might rightly conclude that the reduced form would be likely to occur in more rapid speaking.

§ 10. Italicised letters also cover cases where a *choice* of sound can be shown, e.g., əge*i*nst (against), ru*u*m (room), indicating that the two pronunciations əgeinst and əgenst, or ruum and rum are acceptable. In such cases it is a question not so much of rate of speaking as of differences in individual usage.

§ 11. In all other cases possible alternatives are ignored. The reader seeking information on this subject should consult a good pronouncing dictionary.

THE ORTHOGRAPHIC VERSION

§ 12. The Orthographic Texts are included for the following main reasons:

(1) They serve as a Key to the Phonetic Texts, and thus make an index of spellings unnecessary.

(2) They enable a reader unfamiliar with phonetic notation to get at the meaning more rapidly, particularly where reduced forms, especially weak forms of words, might provide a problem of interpretation.

(3) They may be used to advantage by the reader who is concentrating on practising the *intonation*, since any unfamiliarity with the phonetically printed words is likely to impede fluency, and fluency is essential if the intonation patterns are to be realistically rendered. The reader should, however, beware of relying exclusively on the Orthographic Text, as a great deal that is of importance in spoken English is of course not brought out there—for example many of the weak forms, especially.

(4) It is instructive to compare the traditional punctuation used in the Orthographic Texts with the rather different punctuation shown in the Phonetic. In the Orthographic, commas are used to divide off grammatical subdivisions of the sentence in the usual way. Now at many of these points there is no pause at all in the flow of

sound when the sentence is spoken aloud, and in the Phonetic Texts commas are used much more sparingly, being omitted at places where no pause is likely to occur (except where it might be difficult to follow the sense of the passage). Similarly, marks of interrogation, exclamation and so on are omitted from the Phonetic Texts, since the inflexions of the voice that they suggest are adequately covered by the intonation marks. In the Orthographic Texts, however, the traditional usage is adhered to.

INTONATION

§ 13. Intonation is, of course, the term given to the rise and fall of the pitch of the voice in spoken utterance. A study of the intonation of a spoken language involves a study of the correlation between the intonation patterns that native speakers actually use and the grammatical and situational contexts in which they use them, together with the subtleties of meaning conveyed, whether intentionally or involuntarily, to native hearers.

§ 14. It would be beyond the scope of this book to give any account of the contexts in which English intonation patterns are used and of the shades of meaning they may convey. Such an account will be found in Roger Kingdon's *Groundwork of English Intonation*. A number of facts about English intonation are, however, set out below, which will enable the reader to follow the conventions for interpreting correctly the marks used in the texts, and incidentally will give him an idea of some of the general principles that have led to this system of marks.

§ 15. It must be pointed out that several alternative intonations for a given sentence are often possible, some interchangeable without apparently affecting meaning, others involving a clear change of meaning that could be justified by a different interpretation of the passage, others

again producing a change of meaning so subtle as to defy logical explanation or analysis.

§ 16. No alternative intonations are shown in these Texts, since to give alternatives without explanation would have little point, while explanation would involve going at great length into differences of meaning. Moreover, probably no two English speakers would agree entirely on differences of meaning produced by different intonations, nor would they be likely to agree which were the most suitable intonations for any given passage. It is also clear that no two English speakers would themselves intone a passage in just the same way. The claim is made, however, that the intonation shown in the Texts will be found to be reasonably 'typical'—that is: in keeping with the style of English represented, appropriate to the speakers and to the contexts of situation portrayed, and a satisfactory model for the foreign learner.

THE INTONATION GROUP

§ 17. For purposes of analysis the general flow of speech, the speech-stream as it is often called, has to be divided into smaller units. The units that it is convenient to deal with when analysing intonation are called *intonation groups*.

§ 18. The beginnings and ends of groups are largely determined by grammatical and syntactical considerations —by the ways in which the words of a sentence are related to each other, as they succeed one another in time (on the breath stream) or in print (across the page).

§ 19. When we require to take a fresh breath while speaking, we normally select (subconsciously, of course) points in the sentence that are appropriate and suitable from the point of view of its structure. Naturally we do not need to take breath at every such point of grammatical subdivision. But the points at which we do draw breath

will generally prove to be the ends of intonation groups. In addition, we may without taking breath make pauses—actual breaks in the stream of sound—or we may, just momentarily, slow down the rate of articulation. We do both these things for the purpose of making clear the way in which our words group themselves syntactically, and most of these places too coincide with the ends of intonation groups.[1] (In Phonetic Text I, p. 24, the interlinear intonation scale is divided, by single or double vertical bars, into intonation groups.)

THE NUCLEUS

§ 20. Every intonation group has a *Nucleus*. The term 'nucleus' is just a name given to the *last prominent syllable* in a group. It is a rather appropriate name, since this syllable is always particularly important for the tune of the group, and on its tone depends the pattern of the other syllables in the group.

§ 21. In English intonation an important *pitch change* is always initiated at the point called the Nucleus. The change may be completed on the one syllable, or it may begin there and be spread over any succeeding (less prominent) syllables.

KINETIC TONES

§ 22. Now it is found that a quite limited number of characteristically different things can happen to the intonation at the point termed the Nucleus. When these are systematised we have five Kinetic or Moving Tones—

[1] Interruptions from outside, or hesitations we may make because of the way the thoughts we wish to express form themselves in the mind, will however cause groups of syllables to be broken off, or divided up, in ways that make it difficult to analyse the spoken utterance into intonation groups exhibiting systematic features.

that is, tones bearing some pitch change. Each of these can be divided into a Higher and a Lower type, and, at least in theory, further subdivided into a Normal (strongly stressed) and an Emphatic (extra strongly stressed) variety.[1] Some of the resultant possible kinds of Nucleus may not be met with in practice.

§ 23. Kinetic or Moving Tones can in fact occur in other parts of an English tune besides on the Nucleus, but they cannot be mistaken for the Nucleus; a syllable bearing a Kinetic Tone is not the Nucleus if it is not the last prominent syllable in its group. It is important to be able to identify the Nucleus of a tune, because the behaviour of other syllables in the group—that is, of the rest of the tune—depends on their position in relation to the Nucleus. So do the conventions enabling a reader to interpret correctly the tonetic stress marks.

§ 24. An intonation group containing a single Kinetic Tone (the Nucleus) is called a Simple Tune. A group containing other Kinetic Tones besides the Nucleus is called a Compound Tune. It is, however, often possible to analyse an intonation pattern in more than one way. For example, the phrase: "ˎNo, it ˎisn't" could be called either 'Tune II followed by another Tune II' or 'Compound Tune II, having (in this instance) a Tone II Head' (see § 41, p. 18). In practice it would hardly matter which it was called, and the choice might perhaps depend on whether or not a pause was made, or imagined, after the word "No".

TONE NOTATION

§ 25. In the following paragraphs intonation is shown graphically by two different kinds of notation: a system of tonetic stress marks, which is the one employed in the

[1] The stress variations carry with them corresponding pitch variations that are described in more detail in § 33 below.

Texts, and an interlinear system of dots, etc., on a scale, used here in order to make clear some details of the conventions needed for the interpretation of the tonetic stress marks. It is instructive to compare the two notations. (Both are used in Phonetic Text I, p. 24.)

§ 26. On the scale there is a dot for every syllable. On the text there is (with one minor exception, see § 47) a tonetic mark only before every prominent or strongly stressed syllable; the pitches of other syllables have to be conventionally inferred.

§ 27. The scalar system is obviously similar in principle to ordinary musical notation—a higher dot on the scale stands for a musically higher pitch, and so on. There is thus a direct visual connexion between the relative pitches of successive dots on the scale and the relative pitches of the syllables they stand for. On the scale many minor features can easily be shown—though it is by no means so simple a matter to translate small visual differences mentally into the pitch variations they represent. However, with this notation it is possible to show many subtleties of relative pitch, carrying correspondingly subtle distinctions of meaning—especially distinctions of meaning conveyed by differences in the pitches of *weakly* stressed syllables.

§ 28. The tonetic stress mark system also has some visual connexion with pitch—a falling pitch is shown by a mark which falls from left to right (the direction of the writing), and so on. But it depends to a far greater extent on conventions for the interpretation of the marks. The conventions are logical and sensible, and not very complicated. The marks themselves are quite easy to read from and easy to remember.

§ 29. Tonetic stress marks have the following practical advantages over the scalar notation:

(1) they take up much less space;

(2) they are easier and quicker to write—they can in fact

be used as a kind of shorthand to note down the intonation patterns used by a speaker;

(3) they can be written in by hand on printed texts, including those in ordinary spelling;

(4) when reading a text, the eye can more easily take in words and intonation at the same time, not having to jump constantly from the words to the scale and back again.

§ 30. They have other more theoretical advantages:

(1) they allow more latitude for slight variations in interpretation;

(2) they may be found more useful for teaching purposes, since the learner is helped to concentrate on the salient features;

(3) they show better what is common to the structure of different groups, by revealing similarities of pattern rather than drawing too much attention to minor or irrelevant distinctions.[1]

All the main categories of pitch distinctions in English are in fact found by noting what happens on the prominent syllables. Thus tonetic stress marks reveal more clearly the basic structure of the intonation of the language.

THE TONETIC STRESS MARKS

§ 31. The complete set of tonetic marks available for Kinetic Tones now follows. They are shown prefixed to the letter *m*, standing for any syllable. Not all of these marks are in fact used in the Texts.

		Normal	*Emphatic*
Kinetic Tone I. Rise.	*High*	′m	″m
	Low	ˏm	„m

[1] Notice for instance the different appearance on the scale of the examples of Tone III on p. 14, caused by alterations in the number and position of weakly stressed syllables, as compared with the underlying unity of all the examples as revealed by the use of the same tonetic mark on each Nucleus.

II.	Fall.	*High*	ˋm	″ˋm
		Low	ˎm	˶ˎm
III.	Fall Rise.	*High*	ˇm	″ˇm
		Low	ˬm	˶ˬm
IV.	Rise Fall.	*High*	ˆm	″ˆm
		Low	˰m	˶˰m
V.	Rise Fall Rise.	*High*	ˊˇm	″ˇm
		Low	ˏˬm	˶ˬm

SIMPLE TUNES

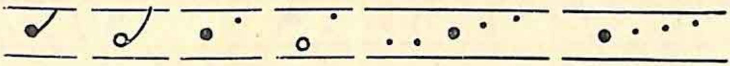
§ 32. One or other of the above marks is found on the Nucleus of every Simple Tune, which may also contain varying numbers of other syllables. The pitch pattern of the Nucleus, and of any weakly stressed syllables before or after the Nucleus, is shown by means of the scalar system in a number of examples in the Table below. The six columns A to F demonstrate different syllabic patterns as follows:

A. Normal Nucleus alone.
B. Emphatic Nucleus alone.
C. One syllable following Normal Nucleus.
D. One syllable following Emphatic Nucleus.
E. One, or two syllables preceding Normal Nucleus, two following.
F. A varying number of syllables preceding Normal Nucleus, three following.

Notes: (1) Each letter *m* stands for a syllable.
(2) Numerals refer to the numbered groups in Phonetic Text I. A bracketed roman numeral after a phrase in ordinary spelling refers to the number of the Text in which the quoted example occurs.

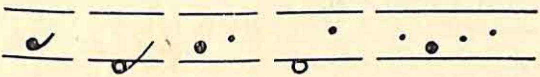
A.	B.	C.	D.	E.	F.

Tone I_H



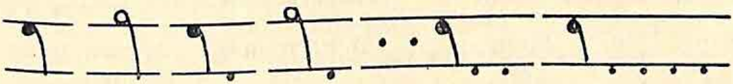
′m	″m	′m m	″m m	m m ′m m m	′m m m m
17,43					16

Tone I_L



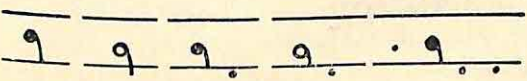
ˏm	ˏˏm	ˏm m	ˏˏm m	m ˏm m m
25,51		24		in some cases (VI)

Tone II_H



ˋm	ˋˋm	ˋm m	ˋˋm m	m m ˋm m m	ˋm m m m m
67	Look (XII)	53			Now what do we do? (XII)

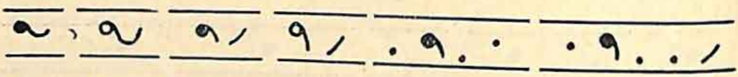
Tone II_L



ˎm	ˎˎm	ˎm m	ˎˎm m	m ˎm m m
15,70		42		at any rate (X)

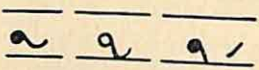
A. B. C. D. E. F.

Tone III_H



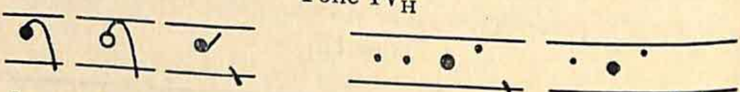
A.	B.	C.	D.	E.	F.
˅m 50	˅˅m	˅m m Sorry (XII)	˅˅m m	m˅m m m I've heard of them (VI)	m˅m m m m in holiday time (III)

Tone III_L



ˬm ˬˬm ˬm m

Tone IV_H

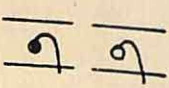


A.	B.	C.	E.	F.
˄m 49	˄˄m	˄m m or	m m˄m m m	m˄m m m m I'd love to see them (VII)



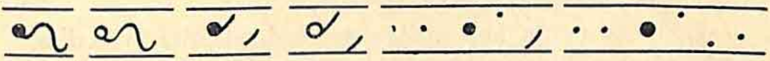
˄m m

Tone IV_L



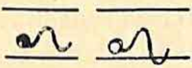
‸m ‸‸m

Tone V_H



^v m   ″^v m   ^v m m   ″^v m m   m m^v m m m   m m^v m m m m

Tone V_L



^v m   ″^v m

§ 33. A comparison of columns A and B in the above Table shows that Emphatic Tones have, besides increased stress, an increased pitch range, i.e., a greater difference in pitch between the highest and lowest parts of the Tone (except Tone II_L, which may have *less* difference in pitch between its highest and lowest parts as compared with the Normal (non-emphatic) Tone). The increased pitch range is effected as follows: Emphatic Tones that *begin* with a *Rise* (Tones I, IV, V) start *lower* and rise *higher* than Normal Tones; Emphatic Tones that *begin* with a *Fall* (Tones II, III) start *higher* than Normal Tones (except Tone II_L which starts *lower*). All Falling Nucleus Tones fall to the bottom of the voice range (Falling Tones other than Nucleus Tones (§ 49) do not necessarily fall to the bottom, see § 50).

§ 34. High Tones that *begin* with a *Rise* (I_H, IV_H, V_H) *start higher* and *rise higher* than the corresponding Low Tones; High Tones that begin with a *Fall* (II_H, III_H) *start higher* than the corresponding Low Tones.

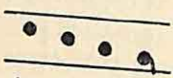
§ 35. A study of columns C to F shows that any weakly

stressed syllables following a 'falling' Nucleus (Tones II, IV) remain low; those following a 'rising' Nucleus (Tones I, III, V) themselves form the rise.

§ 36. As a rule, any weakly stressed syllables preceding a Nucleus are near in pitch to that of the Nucleus: they may be above it or below it according to circumstances. There is often a greater interval between such syllables and the Nucleus when the Nucleus is Emphatic.

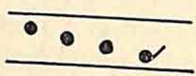
§ 37. Unimportant glides (pitch changes) not shown in the Table may often be heard on weakly stressed syllables in cases where the interval between successive pitches is considerable.

§ 38. Only the briefest utterances contain but a single strong stress—much more commonly they have more than one. We must next consider the behaviour of any strongly stressed syllables preceding the Nucleus. In Simple Tunes, strongly stressed syllables other than the last are pronounced as Static or Level Tones (marked ˈm). The first of these is usually fairly high, and any others are on a descending series of pitches, until the Nucleus is reached, thus:



ˈm ˈm ˈm ˎm

or

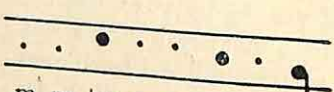


ˈm ˈm ˈm ˏm

etc.

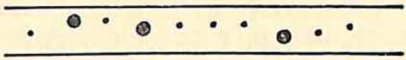
The use of the vertical stress mark for Level Tones carries the convention that each one is on a pitch lower than the one before.

§ 39. Weakly stressed syllables between Level strong stresses do not require a mark, since by convention they regularly have the pitch of the preceding strong stress, thus:



m m ˈm m m ˈm m ˎm

or:

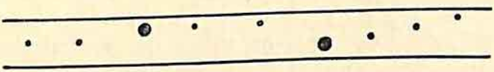


m ˈm m ˈm m m m ˏm m m

A further convention is that any weakly stressed syllables preceding the first Level strong stress are lower than that stress.

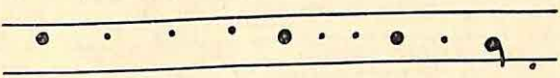
§ 40. The next three examples, taken from Phonetic Text I (p. 24), are specimens of typical English Tunes: a Tune I (containing a Tone I Nucleus), a Tune II (containing a Tone II Nucleus), and a Tune III (containing a Tone III Nucleus):

19

I: 

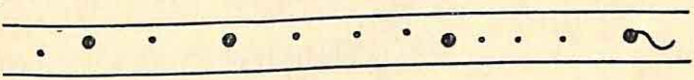
Are you ˈsure you could ˊmanage us all?

38

II: 

ˈWhy don't you drop ˈin for a ˈcup of ˎcoffee?

30

III: 

—unˈless there's ˈsomething I've forˈgotten to write ˇdown.

(The numerals refer to the numbered groups in Phonetic Text I.)

§ 41. The following additional terms for parts of a Tune will be used from now on:

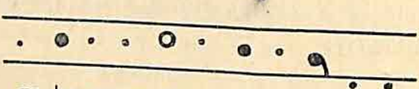
the first strong stress is called—the Head;

weakly stressed syllables before the first strong stress—the Pre-Head;

the part of the Tune between Head and Nucleus—the Body;

weakly stressed syllables after the Nucleus—the Tail.

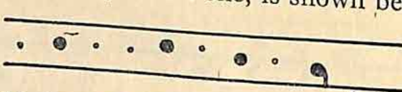
§ 42. When a Level Tone is Emphatic (marked "m), it is usually raised in pitch. When the Emphatic Tone is not the *first* strong stress (the Head), it may therefore be higher in pitch than a preceding stress, thus:



m 'm m m "m m 'm m ˎm m m

This is known as 'Tune broken upwards' and the tonetic marks of course carry the convention regarding pitch.

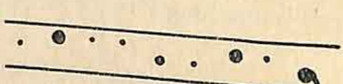
§ 43. Another way of marking 'Tune broken upwards', when there is no Emphatic Tone, is shown below:



m ˌm m m 'm m 'm m ˎm m m

The lowered vertical mark (ˌm) stands for a partial stress (in a Pre-Head), after which the Tune is broken upwards at the first strong stress (the Head). (See § 45 for another use of the lowered stress mark.)

§ 44. A partial stress in the Body of a Tune is shown by a raised dot (·m):

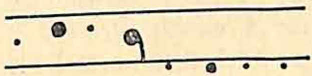


m 'm m m ·m m 'm m ˎm

This carries the convention that the Tune is broken upwards at the next strong stress. (See §§ 46, 48 for other uses of the raised dot.)

§ 45. The lowered stress mark (ˌm) is used also to show partial stresses

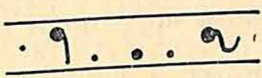
(*a*) in a *low* Tail, thus:



m ˈm m ˎm m ˌm m m

It is to be noticed that the shape of the Tune after the Nucleus remains unchanged;

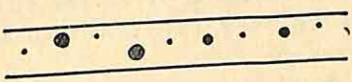
(*b*) in a *low* Body, thus:



m ˋm m ˌm m ᵛm

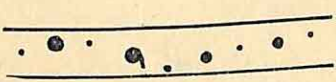
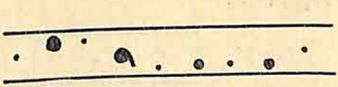
(see Compound Tunes, p. 20.)

§ 46. Partial stresses in a *rising* Tail are shown by the raised dot (·m), thus:



m ˈm m ˊm m ·m m ·m m

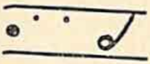
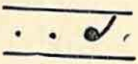
Here again the shape of the Tune after the Nucleus is unaffected. This mark is specially useful in conjunction with Tone III (ᵛm):

 or 

m ˈm m ᵛm m ·m m ·m m   m ˈm mᵛ m m·m m ·m m

Notice that the actual syllable bearing the mark ˅ in a Tune III with a Tail does not itself carry a Fall Rise: it has the Fall, and the Rise is spread over the Tail. The point at which the Tail begins to rise after a Tone III Nucleus is very variable, and depends on the meaning and importance of the words.

§ 47. The mark ¯m is used occasionally for a High Pre-Head—that is, for a weakly stressed beginning that is spoken on a higher pitch than normal. It is the only mark that is not used to indicate strong stress. It is specially useful when the Nucleus begins low. Compare the following:

 and 

¯m m ″m   m m ′m

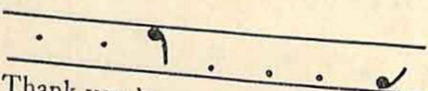
§ 48. In a High Pre-Head, partial stresses may be shown by ·m instead of ˌm.

COMPOUND TUNES

§ 49. A Compound Tune is one containing other Kinetic Tones besides the Nucleus. Thus the Head, or another strong stress in the Body, may consist of a Kinetic Tone instead of a Level one.

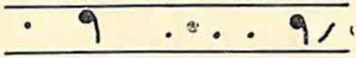
§ 50. Many combinations are possible, and occur frequently. The following very common ones each containing two Kinetic Tones are shown below: $II_H + I$, $II_H + III$, $III + II_H$:

$II_H + I$: 7



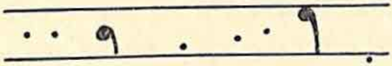
Thank you ˋso much for your ˏcard.

$II_H + III$:



We ˋmight pick up a ˅taxi. (XII)

$III + II_H$:



I be˅lieve we're on a ˋbus route. (XII)

Notice that a Tone II_H does not necessarily fall to the bottom when another Fall follows.

§ 51. In general, in Compound Tunes the behaviour of weakly stressed syllables is similar to that in Simple Tunes, and similar conventions apply, e.g., weakly stressed syllables keep low after a Tone II Head but rise after a Tone III Head, and so on.

INDEX OF TITLES

PHONETIC TEXTS

[A set of six double-sided ten-inch gramophone records (published by the Linguaphone Institute Ltd., 207–209 Regent Street, London, W.1) has been made of the complete text of these dialogues. They are spoken by the author and all the intonations used conform to the tonetic marks shown. The pronunciation also is in conformity with the phonetic transcription—except that, naturally, the speaker uses either the one or the other of two alternative pronunciations shown (see §§ 9, 10).]

I. ˈon ðə ˎfoun[1]

[1] (i) This is the only Text that does not give both the speakers in a dialogue.

(ii) Two systems of tone notation are given (see § 25 f. for an account of them). They show how the various conventions (described in §§ 33–51) for interpreting the tonetic stress marks work out in practice.

(iii) The Text divides into intonation groups (see § 17 f.) for which many different combinations of tonetic marks are used. These cover a high proportion of the patterns most frequently used in spoken English.

(iv) The groups are numbered, and references to particular groups will be found in the preceding pages.

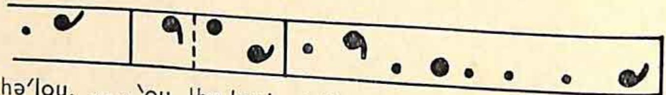
(v) The *single* and *double* vertical bar lines that mark off the groups indicate the ends of Tunes in which the voice pitch rises at the end, and those in which the voice pitch keeps low at the end, respectively.

(vi) The *dotted* bar lines are at points where a group might in theory be divided into separate Tunes, though actual pauses might not be made in speaking. (Pauses are not compulsory at many of the other bar lines.)

(vii) Dots between phrases imply that the speaker waits while the person at the other end of the telephone line speaks.

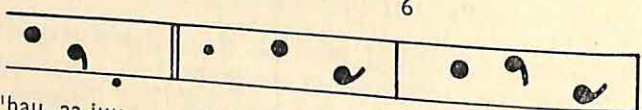
The speaker is a woman, aged about thirty-five or forty, married, with a family; she is talking to a woman friend of hers, who is the same sort of age and probably also married with children.

1 2 3



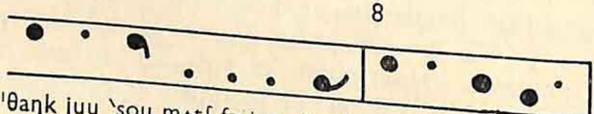
həˊlou. . . . ˋou, ˈheˏlou! ai ˋθoot ai ˌrekəgnaizd joo ˏvois.

4 5 6



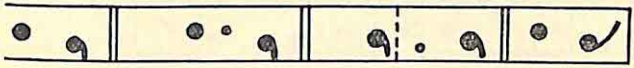
ˈhau ˎaa juu. . . . ai m ˈsou ˏglad. . . . ˈwiə ˋfain ˏθaŋks.

7 8



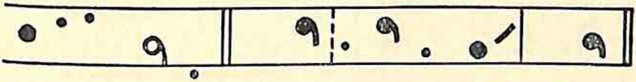
ˈθaŋk juu ˋsou mʌtʃ fə joo ˏkaad. ˈdid juu ˈget ˊauəz. . . .

9 10 11 12



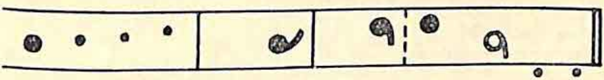
ˈou ˎgud. . . . ˈnot əˎtool. . . . ˎjes wii ˎdid. ˈdid ˊjuu. . . .

13 14 15



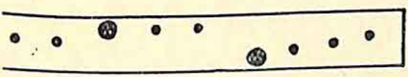
ˈwoznt it „splendid. . . . ˋnou it ˋwoznt ˏriəli. . . . ˎjes. . . .

16 17 18



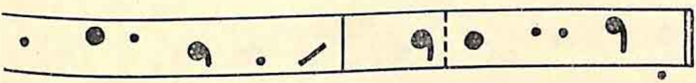
ˊwot did juu ·sei. . . . ˊjes. . . . ˋou ˈðat „wud bi nais.

19



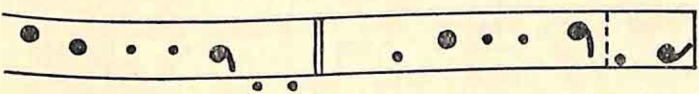
aa juu ˈʃoo juu kud ˊmanidʒ əs ool.

20 21



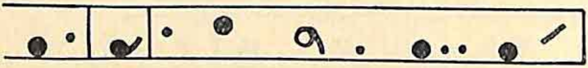
wiə ˈkwait ə ˇkraud juu nou. . . . ˋwel ˈðat wud bi ˋgreit fʌn.

22 23



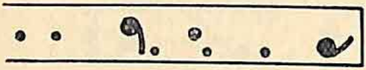
ˈwitʃ ˈdei wud bi ˎbest foo juu. . . . wiə ˈfrii ool ðə ˋwiik ai ˏθiŋk. . . .

24 25 26



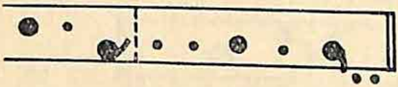
ˏθəəzdi. ˏjes. ai ˈdount ʷᵛθiŋk wii v ·eniθiŋ ·on ðen,

27



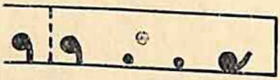
bət ai d ˋbetə ˌdʒʌst meik ˏʃoo.

28



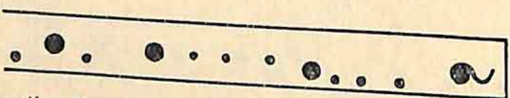
ˈweit ə ˏsek wail ai ·get mai ˎdaiəri. . . .

29



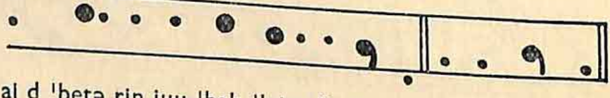
ˎjes, ˎðat siimz ool ˏrait—

30



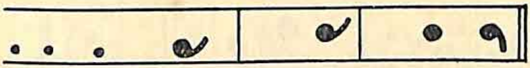
ənˈles ðə z ˈsʌmθiŋ ai v fəˈgotn tə rait ᵛdaun.

31 32



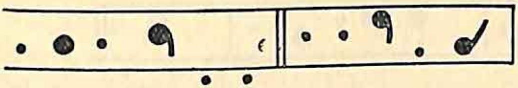
ai d ˈbetə riŋ juu ˈbak ˈleitə ðiˎsiivniŋ, tə kənˎfəəm it,

33 34 35



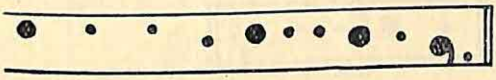
if juu dount ˏmaind. . . . ˊwot. . . . ˈou ˎwel,

36 37



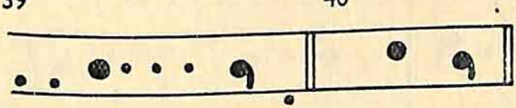
təˈmorou ˋmooniŋ ðen. oor ai ˋtel ju ˊwot:

38



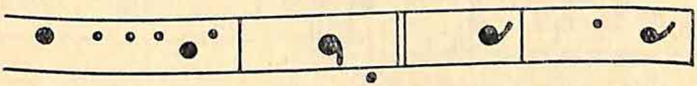
ˈwai dount juu drop ˈin fər ə ˈkʌp əv ˎkofi

39 40



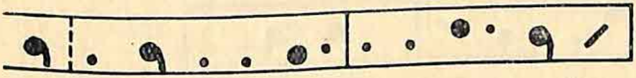
in ðə ·midl əv ðə ˎmooniŋ. . . . ˈðat s ˎfain.

41 42 43 44



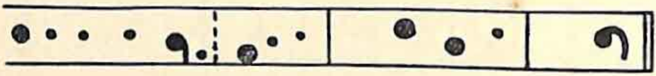
ˈraund əbaut iˊlevn. . . . ˎsplendid. . . . ˊhuu. . . . ˈou ˊjes. . . .

45 46



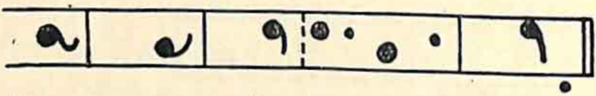
ˎnou, wii ˎhəəd ðei wə ˏsteiiŋ, bət wii ˈnevə ˇsoo ðəm.

47 48 49



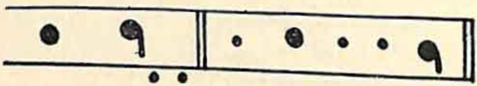
ˈevriwʌn tuu ˌbizi ˏprobəbli. . . . ˈou ˊdid juu. . . . ^ou. . . .

50 51 52 53



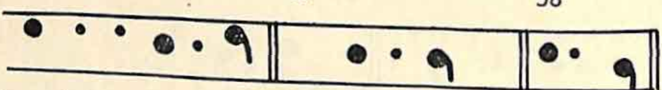
ˇnou. . . . ˏnou. . . . ˋjes, ˈai riˏmembə. . . . ˋriəli. . . .

54 55



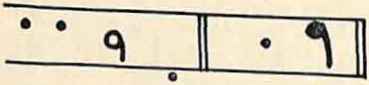
ˈmoust ˋintrəstiŋ. wel ˈwot did ðei ˌsei. . . .

56 57 58



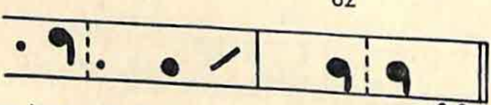
ˈwot did juu ˈsei tə ˋðat. . . . ˈgud fə ˌjuu. . . . ˈdʒoli ˌgud. . . .

59 60



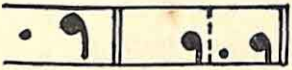
ai ʃəd ˶θiŋk sou. . . . əv ˋkoos. . . .

61 62



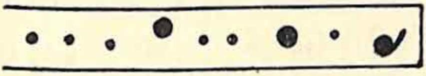
əə ˋjes ai ʃt ˏθiŋk sou. . . . ˌnou, ˌnatʃrəli. . . .

63 64



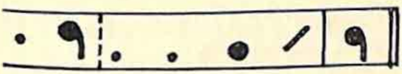
wai ˋnot. . . . ˎou ai ˎsii.

65



wel it wəz ˈprobəbli ˈdʒʌst əz ˏwel. . . .

66 67



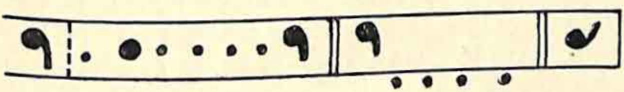
əə ˋnou, ai dount ˊθiŋk sou. ˎwai. . . .

68 69 70 71



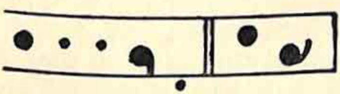
ˎnou, ˎbetə ˏnot. əˈnʌðə ˎtaim pəhaps. . . . ˎjes. ˈool ˏrait. . . .

72 73 74



ˋnou, it ˈdʌznt matər ə ˋbit. ˋpəəfiktli ool ˌrait. ˊwel, . . .

75 76



ˈsii juu təˎmorou. ˈgudˏbai.

II. əbaut ˎbuks

Betty and Phyllis are friends or acquaintances.

Betty (ˎbeti): ˈhav juu red ˈsʌðən ədˊventʃə.

Phyllis (ˎfilis): ˎnou. bət ai ˈred ə riˎvjuu əv it ði ˌʌðə ˏdei. it ˈsed it wəz ˈveri ˋgud. let mii ˎsii, it s bai ˈpatrik ˎbəətn, ˊiznt it.

Betty: əə . . . ˋnou, ˌpatrik ˋbʌkstən. joo ˈprobəbli ˈθiŋkiŋ əv ˋfilip ˌbəətn—ˋjuu ˏnou, ðə ˈman *huu*ˈrout ˈʌndə ðə ˎweðə.

Phyllis: ˈou ˵jes. ai ˋoolwəz miks ˌðouz tuu ˏʌp. bət iˋtiz ðə buk ai ˌred əbaut in ði ˏaatikl, ai m ˋʃoo. ⁻it s əbaut səm ˈpiipl huu gou ˈof tə sauθ əˎmerikə, ˊiznt it, ən ðei get inˌvolvd in ˈool soots əv ˈmad ədˎventʃəz.

Betty: ˋjes, ˈðat s ˏrait. ai m in ðə ˈmidl əv ˈriidiŋ it ət ðə ˋmoumənt. it s iksˋtriimli wel ˏritn, ən ˈmoust əˋmjuuziŋ in ˏpaats.

Phyllis: al ˵mʌst ˏriid it. al l ˈsii if ai kŋ get ˋdik tə ˌgiv it mi fə mai ˋbəəθdei.

Betty: ˋˊmain z frəm ðə ˋlaibrəri, sou al ˈkaant ˵ˊlend it ju*u* al m əˑfreid.

Phyllis: ˈou ˎnou, əv ˋkoos not. al kən ˋiizəli ˏweit. al v got ˋplenti tə bi ˌgetiŋ ˏon wið. ai ˈfaind ai ˈdount get mʌtʃ ˋtaim fə ˏriidiŋ, ˏaktʃuli. ˌwot wið ðə ˏgaadn, ən ðə ˏtʃildrən, ən ˌwʌn θiŋ ən əˏnʌðə. . . .

Betty: ˈai ˵nou. it s ˈsimpli ˵fraitfl, ˎiznt it. əbaut ði ˈounli taim ˋˊai get fə ˑriidiŋ iz ˈleit ət ˋnait, wen ˈevriwʌn z in ˈbed n əˋsliip.

Phyllis: ðat ˈsəətnli ˈiz ðə ˋkwaiətist ˏtaim. bət ˋˊai faind al kaant kiip əˋweik wʌns ai ˌget intə ˏbed. ai ˈdʒenrəli setl ˋdaun streit əˋwei.

III. 'miitiŋ ðə ˎbeibl

Mrs. Williams meets Mrs. Hughes in the street. They live in the same district but do not meet very often.

Mrs. Williams (ˎwiljəmz): 'helˋlou. iz 'ðis wʌn əv ˊjooz.

Mrs. Hughes (ˎhjuuz): ˋjes. 'havnt juu ˊsiin ·dʒon bə·foo.

Mrs. Williams: ˄ˋnou. ai ˏdount θiŋk al ˋhav. ai 'nou ˅ˊsuuzn əv ˋkoos. 'ʃii.˄ˋofn kʌmz raund ˌauə wei tə 'plei wið ˋmeəri. 'hli z ə ˵fain boi, ˎiznt *hii*. 'hau ˎould iz *hii*.

Mrs. Hughes: əə . . . 'niəli 'footiin ˋmʌnθs ˏnau. hii z 'grouiŋ 'ʌp ˎfaast. hii l ˅ˊsuun bi ·getiŋ tuu ·big fər iz ˋpram. ən*d hii* z ool'redi 'sou ˏhevi, it s əz 'mʌtʃ əz ai kən ˏduu tə 'lift im 'in ən ˋaut, ən*d* 'kari *h*im 'ʌp ən daun ˋsteəz.

Mrs. Williams: ˎjes, ðeə 'kwait ə ˎtraiəl ət ˏðat eidʒ, ˎaant ðel. It s ə ri"liif wen ðei bi'gin tə duu ə bit 'moo fə ðəmˎselvz.

Mrs. Hughes: ˎjes. 'dʒein ˎdʌz help mi*i* ə ˎlot əv koos—ˋwen ʃii z ət ˅ˊhoum ðat ·iz, in ˅ˊholədi taim, bət ˅ˊʌðəwalz al 'riəli ˵duu fiil ðə ˌstrein. . . . 'hau ə ˎjoo tuu. ai 'sii juu v got ˋrid əv ðəm fə ðəˊsmooniŋ.

Mrs. Williams: ˎjes. ai 'manidʒd tə 'paak ðəm wið ə ˎneibə. ʃii ˋlʌvz ˏtʃildrən—ðei ˎhavnt eni əv ðeər ˏoun—ən*d* ʃi*i* 'meiks mii 'fiil ai m 'duuiŋ hər ə ˋkainnis if ai 'let hə luk ˎaaftə ðəm ˌsʌmtaimz. ai m 'riəli 'veri ˋlʌki in ˏðat wei. . . . ai ˌθoot ai d 'dʒʌst gou intə ˏtaun ən hav ə 'luk ət ðə 'ʃops əˎloun fə wʌns.

Mrs. Hughes: ˎwel ai 'mʌsnt ˏstop juu. 'hiə z joo ˋbʌs kʌmiŋ ˊiznt it.

Mrs. Williams: ˵jes. ai məst ˎrʌn. 'gudˏbai.

IV. ˎholədi əˌreindʒmənts

Harry has just got back home, and is talking to Joyce, his wife.

Joyce (ˎdʒois): ˊwel, ˈhau did juu get ˋon.

Harry (ˎhari): ˈlet mii biˈgin ət ðə biˎginiŋ. ˈwen ai ˏgot ðeəˈ ðə ᐯfəəst θiŋ ai ·did wəz tə ˈgou tə ði infəˏmeiʃn bjuərou ənd ˈaask fər ə ˌlist əv houˈtelz n ˎboodiŋ hauziz. ðen ai riˈtaiəd tu ə ˈsiit in ðə ˏpaak ənd spent ˈhaaf ən ˏauər ə sou ˈlukiŋ ᐯθruu ðəm ən ˈmaakiŋ ðə ˎlaikli wʌnz. ðə ᐯbest pleisiz wə ˈmoo ðn wii kud əˋfood əv koos. ənd ðə wər ᐯʌðəz ðət wər ˋobvjəsli ə ˈloŋ ˈwei frəm ðə ˎsii. ai ˈtʃekt ˈʌp ði əˎdresiz on ðə ˎmap ðei ˌgeiv mi.

Joyce: ˈdid juu ˈlaik ðə ˈdʒenrl ˊfiil əv ðə pleis. ˈwot wəz it ˎlaik on ðə ˌhoul.

Harry: ˏwel, ai l ˎtel juu. ðə ˈhoul ᐯatmə fiə wəz kwait ·pleznt— ˈnaiʃ ˏʃops nd ·sou on. ənd it s ə ˋlʌvli ᐯbei. ðə ˈtaid wəz ˎin wen ai ˌfəəst ˌwookt əloŋ ðə ˏfrʌnt, bət ˈiivn ˎsou ðə wəz ˋkwait ə lot əv ᐯsand ʃouiŋ. ənd wen ðə ˋtaid wəz ᐯaut ðə wəz ə triˋˋmendəs ikspans—ai ʃud ˌsei ə ˈhʌndrəd ˈjaadz ˎwaid, ən əv ˌkoos juu kən ˈwook əᐯloŋ ðə ʃoo fər əbaut ˈtuu mailz in ˏwʌn dərekʃn ənd ˈθrii in ði ˎʌðə—ˈsand ˈool ðə ˎwei.

Joyce: it ˈsaundz ˋlʌvli.

Harry: wel ˈweit ə ˎminit. ˌðen ai ˌstaatid ˈgouiŋ ˏraund ˈlukiŋ ət ðə ˈpleisiz ai d ˎmaakt. ðə ᐯfəəst fjuu lukt ˈraaðə ˬʃabi— ðei ^mei əv biin ˌool ˏrait ᐯriəli—, bət ˋenihau ðə ˈfəəst pleis ai ˈwent ən iŋᐯkwaiəd at həd ˈdʒʌst had ə ˈnjuu ˈkout əv ˎpeint. ai səˈpouz ˈðat s wot ˈkoot mai ˎai. ᐯinsaid it wəz ·nais ˋtuu, bət ˈʌnᐯfootʃənətli ðei wə ˈbukt rait ˋʌp. sou ai ˈwent tə ðə ˈpleis nekst ˋdoo. ᐯðei wə ·bukt ·ʌp ˋtuu, ˏriəli, bət it ˈtəənd ˏaut ðət ðei d ˈdʒʌst had ˈsevrl kansəˋleiʃnz fə

ðə ˈsekənd ˈfootnait in ˎoogəst. ai ˈwent ən ˈlukt ət ðə ˏruumz ənd ˈtuk ðəm on ðə ˎspot.

Joyce: juu ˵didnt. ˈai ˵sei.

Harry: ˋjes. ðə ˈdidnt siim eni riizn ˋnot tuu. ðə prəˈpraiətə wəz ˈˈmoust ˎfrendli—hii ˌmeid mi ə ˈspeʃl ˈreit fə ðə ˏtʃildrən, ən ai ˈhad ðə ˏfiiliŋ wii ʃəd bi ˈwel lukt ˎaaftə ðeə.

Joyce: ˈwel ðat ˵dʌz saund nais. ˈhau ˈfaar iz ðə ˊsii.

Harry: ˈrait on ðə ˋdoo-step. juu ˈounli haf tə ˈkros ðə ˏroud ən joor ˈon ðə ˋbiitʃ.

Joyce: ˈiz ðər ə ˈvjuu frəm auə ˊruumz. ˈwitʃ ˈwei də ðei ˎfeis. də ðei ˈget eni ˊsʌn.

Harry: ˈwʌn ət ə ˏtaim. ˅wʌn əv ðə ·ruumz ·feisiz ðə ·sii, ði ˈʌðə ˎdʌznt, ai m əˏfreid. ðat s ði ˈounli ˈsnag ai kud ˎfaind. bət juu ˋkaant hav ˅evriθiŋ.

Joyce: ˋnou, wʌn ˋriəlaiziz ˏðat əv ˋkoos. ˅ai θiŋk juu v ˈdʌn ˵maavələsli. ˈkʌm ən hav ˈsʌmθiŋ tu ˎiit ənd ˈtel mii ˈmoor əbaut it ˎaaftəwədz.

V. ˈleit fə ˎdinə

Harry and Joyce have asked a few friends to their house for an evening meal. Harry opens the door to greet Barbara: they obviously know each other well, and the atmosphere is friendly and informal.

Harry (ˎhari): ˈhiə ju ˈaar ət ˵laast. wotˈevə ˎhapənd.

Barbara (ˎbaabrə): ai ˈsei ai m moust ʺoofli ˌsori ai m ˏleit. ai ˈnou it saundz ə ʺfraitfli ˌbad iksˇkjuus, bət ðə ˈfakt ˏiz, mai ˋwotʃ əd ˏstopt wail ai wəz ˈaut ˋʃopiŋ, ənd ai wəz ʺhorifaid tə ˌfaind hau ˎleit it ˌwoz wen ai got ˎbak. ˈweər ə ði ˎʌðəz.

Harry: wel əz ə ˈmatər ə ˏfakt, ˇðei wə leit ˋtuu. ðei ounli ˋgot hiər ə ˌfjuu ˏminits əgou—ˈsʌm ˈtrʌbl wið ðə ˎtʃildrən, əˏparəntli. ai θiŋk ˈwʌn əv ðəm had ə ˈˈbad ˵fool oo sʌmθiŋ.

Barbara: ˋou ai m ˈˈsou ˏsori. wel ˎenihau, ai m ˆglad juu wəənt ˌheld ˌʌp ˌdʒʌst bəkəz əv ˇmii.

Harry: it s ˋool ˏrait, ˏriəli. ˈnou ˏhaam dʌn,—ət ˋliist, ai ˈdount ˇθiŋk sou. ai θiŋk ˈdʒois əˏreindʒd θiŋz sou ðət ˈevriθiŋ kud bi ˈpopt ʌndə ðə ˎgril ət ðə ˈlaast ˎminit, wen ˈevribodi wəz ˈaktʃuli ˋhiə. . . . ˋwel nau, baabrə, ˈwot wud juu ˈlaik tə ˎduu, ˈgou ʌp ən ˈteik of joo ˏθiŋz,—juu l ˈfaind ˈdʒois wið ˋmeəri in ðə ˋbedruum, ai iksˏpekt—oo ˈhau əbaut ə ˵driŋk fəəst, wail juu get ˈwoom bai ðə ˎfaiə.

Barbara: ˋwel, ai d ʺˇlʌv ə ˋdriŋk. bət ˈwount ðat diˈlei stil ˏfəəðə. ai miin, ˈootnt ai tə ˈteik of mai ˏkout, sou ðət juu kən biˈgin tə ˈsəəv ˈstreit əˏwei.

Harry: wel ˋnou. əz ai ˈsed dʒʌst ˋnau, ˌdʒois wəz ˈweitiŋ til juu ˇkeim biˈfoo ˋstaatiŋ tə ˌkuk ðə ˏmiit, sou ðə z ˋbaund tə bi ə ˌbit əv ən ˇintevl in ˋeni keis.

Barbara: ˈou ai ˋsii. ðen ˌpraps ðə l ˈdʒʌst bi ˈtaim fər ə sigəˎret. ai m ˵loŋiŋ fər ə ˏsmouk.

Harry: ˋhiə, ˈhav wʌn əv ˏðiiz. ˋdʒois ˏlaiks ðəm. ˈai ˈnevə ˏsmouk, ju nou.

Barbara: ˈθaŋks ˋsou ˏmʌtʃ. ai ˈdount siim tu əv ˋbroot ˏmain. ai ˈleft in ˈˈsʌtʃ ə ˏhʌri, ai ˈmʌst əv ˈleft ðəm bəˋhaind.

Harry: it s ˋkwait ool ˏrait. ðər ə ˋplenti ˏhiə.

VI. ˈaaskiŋ ˎfaaðə

Jack is a bright boy of about twelve years old. His Father is probably an intellectual, and he seems to be something of a philologist, or at least he is obviously keen to interest his son in words and their meanings.

Jack (ˎdʒak): ai ˋsei, ˏfaaðə, ˈwot dəz əˈbriiviˎeiʃn miin.

Father (ˎfaaðə): ˋʃootniŋ, ˏriəli. tu əˇbriivieit miinz tə ˋʃootn.

Jack: ˈkud ai ˈtook əbaut əˈˈbriivieitiŋ ə ˊstik bai ˈkʌtiŋ it wið ə ˊnaif.

Father: ˈou ˎnou, ˋðat wudnt ˏduu. ˈðat s tuu ˵koŋkriit. It s ˌjuuzd fə ˈʃootniŋ in ə moor ˋabstrakt sens. ju ˋnou ˌˌab-strakt ən ˶koŋkriit, ˎdount juu.

Jack: ˎjes, ai v ˇhəəd əv ðəm.

Father: wel əˇbriivieit iz juuzd ·tʃiifli fə ·ʃootniŋ ə ˋwəəd, sou ðət ən əˈbriiviˇeiʃn iz ə ˇʃootnd oo riˈdjuust ˈfoom əv ə ˎwəəd. ai iksˈpekt ˈðat s hau juu v ·kʌm əˋkros it, ˊiznt it.

Jack: ˋjes, ˈðat s ˏrait. ðə ˈmaastər ət ˏskuul sed ðə ˈwəəd ˵ˇbʌs wəz ən ə·briiviˎeiʃn.

Father: ˈkwait ˋsou. it ʃ ˈʃootnd frəm ˋomnibəs, ə ˋlatin ˏwəəd miiniŋ fər ˎool, ðat ˌiz, fə ðə ˎpʌblik, əz əˌpouzd tu ə ˎpraivit karidʒ.

Jack: ˋou ˈˈai ˏsii. ðen ai səˌpouz ˇprep iz ən əbriivi·eiʃn ˋtuu, bəkəz it ˇriəli standz fə ·prepəˋreiʃn.

Father: ˈkwait ˎrait, dʒak. əə . . . ˈsou iz ˋpram, əz ə ˌmatər ə ˏfakt.

Jack: ˈwot on ˈˈəəθ iz ˵ðat ʃootnd from.

Father: pə˵rambjuleitə. juu v ˈprobəbli ˈnevə ˋhəəd əv ˏðat. It s ˈhaadli ˈevə ˎjuuzd ˏnau, ikˌsep ˌposəbli bai ðə ˌʃop piipl ˌˌkaridʒiz ˏnauədeiz. ˎwel, tə ˈgou ˈbak tu əbriiviˇeiʃn, al wəz ˈgouiŋ tə ˏsei ðət ˇðat kʌmz frəm ə ·latin wəəd ˋtuu,

ə,ridʒənəli: ˎbrevis, miiniŋ ˎʃoot. wii ˌget ði ˈabstrakt ˈnaun ˎbreviti from it. həv juu ˈevə ˈhəəd ðə ˈseiiŋ: "breviti iz ðə ˈsoul əv ˊwit.

Jack: ˎjes ai ˎhav, bət ai ˈdou*n* nou ˈwot it ˇmiinz, riəli.

Father: ˎwel, əə . . . it s əˈnʌðə ˈwei əv ˏseiiŋ ðət ə θiŋ ˈiznt ˇfʌnl if it ˈgouz ˈon fə ˈtuu ˎloŋ, ˌmoor ə ˏles. if juu ˈwont tə bi ˇwiti in ·wot juu ·sei (ˇwiti miinz ˈfʌni ən ˈklevər ət ðə ˈseim ˎtaim)—if juu ˈwont tə bi ˇwiti, juu ʃ*u*d ˈkiip it ˎʃoot. bii ˎbriif, in fakt—ən*d* ˇbriif iz ə"nʌðə wəəd ðət ˌkʌmz frəm ðat ˈlatin ˈwəəd miiniŋ ˎʃoot.

Jack: ðat s ˈdʒoli ˎintrəstiŋ. ai ˈnevə ˎθoot əbaut ðouz ˌwəədz ˌool biiiŋ kəˏnektid laik ·ðat. kən juu ˈθiŋk əv eni ˊmoo, faaðə.

Father: let mii ˎsii. . . . ˎnou, ai ˈdount θiŋk ai ˎkan ofˏhand. ˈlet s hav ə ˈluk ət ðə ˎdikʃn̩əri. ˈwud juu ·dʒʌs*t* ˊget it ·foo mi. it s ˈouvə ˎðeə—on ðə ˈsekənd ˎʃelf. ˈðat s ˏit. ˎnau ðen, wii l ˈluk ˈʌp ˈbii aar ii ˏvii ən*d* ˈsii wot wii ˎget. . . . ˎaa, ðə z ˏbrevit, ən*d* ˏbreviəri,—ˎbouθ raaðər ʌnˌˌjuuʒ*u*əl ˏwəədz. ˇbrevit miinz ə "ˈdokjumənt" (priˌzjuuməbli ə ˇʃoot dokjumənt) "kənˌfəəriŋ ˈraŋk wiðˈaut ˎpei on ən ˈaami ˎof*i*sə",—laik ˈbrevit ˎmeidʒə*r* ən*d* ˌsou on. ə ˇbreviəri—oor ai b*i*liiv ˌsʌm piipl sei "ˇbriiviəri—iz "ə ˈbuk fə ˇkaθəliks kənteiniŋ ˈʃoot ˏsekʃnz fə ˈjuus iitʃ ˎdei". sou juu ˌsii ðei v ˈool got ðə ˈseim aiˈdiə ət ðə ˇbak əv ðəm, ðou it s ə ˈbit ˈhaad tə ˎsii in ˏsʌm keisiz. ˈheˊlou. ˎˎðat s ˏfʌni. ˎbriiv, it ˌsez ˏhiə, iz "ə ˈmjuuzikl ˏtəəm fər ə ˈnout "ˊloŋgə ðən ˈðouz ˈnau in ˎjuus". ˈwot d*i* juu ˈmeik əv ˎðat.

Jack: it ˈsiimz ði̩ igˈzakt ˎopəzit, ˎdʌznt it.

Father: ˎˎai doun ˏnou. ˌpraps ðə wə ˌstil ˎloŋgə wʌnz ðət had ˎʌðə neimz, oo praps ðə ˎnout wəz koold ˇʃoot bəkoz it

wəz ði ˌjuunit intu witʃ ˈhoul ˋtjuunz wə diˌvaidid. juu d ˈbetər ˈaask joo ʌmjuuzik ˌmaastər əbaut ˏðat. ˅hii I probəbli nou ·moor əˋbaut it ðən ˏai duu.

Jack: ˅ai θiŋk juu ·nou ·kwait ə ˋlot əbaut ˌmjuuzik, faaðə.

Father: ˎwel, ai ˈdount ˈkleim tə bi ən ˅ekspəət.

VII. ˌskuulboiz

John and Colin are both about thirteen or fourteen years old. They are friends who meet only in holiday time, as they go to different boarding schools. It is January, and they have not met since the previous summer.

John (ˌdʒon): ai ˌsei, ˈwot ə juu gouiŋ tə ˈduu ˈnekst sʌmə ˌholz.

Colin (ˌkolin): ou ai iksˈpekt wi ʃl gou tə ðə ˋsii əz ˋjuuʒul. wii ˈoolwəz ˋduu—ikˌsept ˏlaast jəə wen wi ˌwent əˏbrood. bət wiə ˈnot ˈlaikli tə duu ˅ðat əgen—ˋnot fər ˅eidʒiz ˋenihau.

John: did ju ˈhav ə gud ˊtaim.

Colin: "raa"ˊðəə. ai tuk ˈlots əv ˈsnaps əv "ool ðə pleisiz wi ˌwent tuu. ai l ˋʃou ðəm ˌtuu juu if ju ˏlaik.

John: ˋou ˈθaŋks ˌˌoofli. ai d ^lʌv tə sii ðəm. did ðei ˈool kʌm ˊaut propəli.

Colin: ˈnot ˏbad, ˏmoustli. ˋwʌn oo ˅tuu wə ·dʌdz, wen ai ˈmuuvd ðə ˌkamrə oo sʌmθiŋ. ai l ˌʃou ju ðəm təˋmorou wen juu ˌkʌm tə ˋtii.

John: ˈou ˏkei. ˈðat l bi ˌˌfain.

Colin: ðeər ˈool ˈstʌk in ən ˌalbəm ðət ai ˌgot əz ə ˌkrisməs preznt.

John: iz ˈðat wot joo ˈfaaðər ən ˊmʌðə geiv juu.

Colin: ^nou, ˅ðei geiv mi ðis ˋrist-wotʃ. ai v ˋoolwəz ˅wontid wʌn. ai v nevə ˋhad wʌn bəˏfoo.

John: ˅mai faaðə geiv mi ə njuu ˋfauntin pen. ai ˋlost mai ˏould wʌn ət ˋskuul, bət ˈðis iz ə ˈmʌtʃ ˌbetə wʌn. ˌluk.

Colin: it ˅luks dʒoli ·nais. ˈwil juu ˈlet mii ˊrait wið it.

John: ai ˌdount θiŋk juu d ˏbetə. ai ˅promist ai ·wudnt let ·ʌðə piipl ˋjuuz it. it s səˈpouzd tə ˈspoil ðə ˌnib oo sʌmθiŋ.

Colin: ˈou ˏwel, it ˎdʌzn ˏmatə. it ˅ˊluks dʒoli ·nais ˋenihau.

John: ai l ˋʃou juu ˌhau it ˏraits. ˎluk, ai ˈrout ˎðat wið it ˎjestədi.

Colin: ˈwot ə ˈfʌni ˎraitiŋ juu v got.

John: not ˋhaaf əz ˌfʌni əz ˅ˊjooz. ˈwot d juu ˎˎmiin.

Colin: juu v nevə ˋsiin ˏmain.

John: ai ˋdʒoli wel ˅ˊhav—on ðat inviˋteiʃn juu ˌsənt mi.

Colin: ˈou ˎjes. wel ˎenihau, ˅ˊjooz luks tuu ˋsloupiŋ, ən ðə ˅ˊkapitlz ə ˈmʌtʃ tuu ˎbig.

John: wel ˈpiipl kən ˅ˊriid it ˋeniwei, witʃ iz ˈmoo ðn ðei ˈkan wið ˅ˊjooz. ˈon ðat inviˏteiʃn ai ˈkudn meik ˌaut weðə joo ˌpaatl wəz on ˅ˊtjuuzdi oo ˅θəəzdi.

Colin: ðə ˋdeit wud əv ˏtould juu, ˏsili.

John: əv ˋkoos. ai ˈnjuu frəm ðə ˈdeit ˈwitʃ it wəz ˅ˊment tə bli, bət ˈðat dʌzn ˈmiin ai kud ˈriid joo ˅ˊraitiŋ.

Colin: ˈlots əv groun ˅ˊʌps hav ·raitiŋ ðat s ·haad tə ·riid. ai ˈkudnt riid mai ˅ˊfaaðəz fr ə ˋloŋ taim. ˅ˊnau ai v got ˋjuust tu it.

John: əz ˈhii got ˈjuust tə ˊjooz.

Colin: ˈnau ˏðen, ˈdount bi ˎtʃiiki. əv ˎˎkoos ii haz. ˋenihau, mai ˌraitiŋ z ˋtʃeindʒiŋ ool ðə ˋtaim. sou z ˋjooz, ai *iks*ˏpekt. ˌiivn wen joo groun ˋʌp, it l ˌtʃeindʒ ə ˏbit.

John: ˎjes. ai v ˈsiin ˈletəz mai ˅ˊmʌðə rout ˈdʒʌst aaftə ʃii ˈleft ˎskuul. ðei luk ˈpriti ˈdifrənt frəm ˅ˊnau. bət ˋstil, ai d əv ˈnoun it wəz ˅ˊhəə raitiŋ iivn ˋðen.

Colin: ˈwot ˎʌðə preznts did juu ˌget.

John: ˎou, ˎnʌθiŋ ˏmʌtʃ—ˋbuks ˏmoustli.

Colin: ˋai got ə fjuu ˏbuks ˋtuu. ai d ˋred ˏtuu əv ðəm bəˋfoo, ən wiə ˈgouiŋ tu ˈaask ðə ˈpiipl tə ˋtʃeindʒ ðəm.

John: ðei l ˈhaf tə teik ðəm ˈbak tə ðə ˈseim ˇʃop •wount ðel.

Colin: ˏjes, ai ʃt ˇθiŋk sou. ai doun ˋnou ˏriəli. . . . ˋwel, ai d ˌbetə bi getiŋ ˌbak tə ˋtii. ˈtʃiəriˏou.

John: ˈsii juu təˎmorou.

VIII. ˈkould ˎfiit

A man is writing in his study at about eleven in the morning, when his wife comes into the room.

Charles (ˎtʃaalz): ai ˎsei, ˵duu ʃʌt ðə ˏdoo. ðə z ˎsʌtʃ ə ˏdraaft.

Elizabeth (iˎlizəbəθ): iˋtiʒ ʃʌt. ai ˏʃʌt it wen ai keim ˋin.

Charles: mai ˈfiit ər əz ˮkould əz ˎeniθiŋ. ˈkudnt wi*i* hav ə ˈbetə ˊfaiər in hiə. ˌðis wʌn z ounli ˋgot ˌwʌn ˏbaa. it ˋriəli ˈhaadli ˈhiits ðə ˈruum əˎtool. ən*d* it s ˈdʒoli ˋkould təˏdei.

Elizabeth: it s ˈool bəkəz juu ˈdount get əˈnʌf ˎeksəsaiz, diə. juu ˈsit ouvə joo ˏbuks ool ·dei ən ˈnevə get joo səəkjuˋleiʃn ʌp. nau if ˋˊjuu had tə ·rʌʃ raund ool ðə ·ʃops, əz ˋˊai duu ·niəli evri ·mooniŋ, juu ˈwudnt bi kəmˈpleiniŋ ðət joo ˋfiit wə kould.

Charles: ˆˋnou. ai ʃəd bi kəmˌpleiniŋ ðət ai ˈkudn*t* get ˈon wið mai ˋwəək əv ˏkoos.

Elizabeth: wel ˎeniwei, ˈhau əbaut gouiŋ ˈaut fər ə ˈbit ˎnau. juu kud ˈdʒʌst pop ˈraund tə ðə ˎbeikəz ən*d* ˈget mi ðə ˎbred. ai wəz ˈtuu ˈleidn wið ˋgrousəriz ðə ˏfəəst taim.

Charles: ˎou. ˈveri ˏwel. ˈweə z ə ˈbag tə ˎput it in. ən*d* ˈweər ə mai ˎʃuuz.

Elizabeth: ˈdʒʌst autˏsaid. ðei v ˈdʒʌst biŋ ˎkliind. ai l ˈhav ə kʌp əv ˋtii redi foo ju*u* wen ju*u* get ˏbak.

Charles: ˎou, ˎθaŋks, diə. ai kud ˈdʒʌst əbaut ˎduu wið ə kʌp.

Elizabeth: ˋwel, ˏhau əbaut ·haviŋ wʌn bə·foo juu ˋgou. it ˋwount teik ˌmoo ðən ə ˌkʌpl əv ˊminits. juu kən bi ˏlukiŋ ·ouvə ðat ·laast ˋtʃaptə, wail ðə ˋketl boilz.

Charles: ˈraitˏou. ˈðat l bi ˎfain.

IX. ˈkould ˎweðə

Acquaintances meet in the road, one morning in early spring.

Robinson (ˎrobinsn): ˋmooniŋ. əˋnʌðə ˌkould ˏdei.

Dawkins (ˎdookinz): ˎjes ^iznt it. səˋpraiziŋli ˌkould fə ðə ˌtaim əv ˏjəə.

Robinson: ˎjes. ᐯlaast jəə, ai ri·membə, ˌsʌm əv ðə ˌtriiz wə kwait ˋgriin bai ˏðis taim.

Dawkins: ⁻it s biin ə ˬdredfl wintər ooltəˎgeðə, ˎhaznt it.

Robinson: ˎjes. sʌtʃ ə ˋtʃeind*ʒ* aaftə ðə ˌmaild wintəz wii d bi*i*n ˏhaviŋ. ən*d* ˈsʌtʃ ə ˈlot əv ˎilnis əbaut. ᐯsʌm piipl sei ˈfrosts kil ˋof ool ðə ˌdʒəəmz, bət ᐯai doun nou, wii ·siim tu əv ·had eni ˋnʌmbər əv ˏkouldz ðis ·wintə.

Dawkins: joo ˌlʌki tu əv had ˈnʌθiŋ ˈwəəs ðən ^kouldz. ᐯwii v ool bin ·daun wið ˋfluu, ˈwʌn aaftə ði ˎʌðə, ən*d* ᐯlots əv piipl wii ·nou əv had broŋˬkaitis oo ˬwəəs.

Robinson: ˋjes. ðə ᐯdoktəz mʌst əv bin ˋfraitfli bizi. ai m ^sori tə ˌhjəə juu v bin ˌhaviŋ ˏfluu in ðə ·faməli. ə juu ˈool ˊbetə nau.

Dawkins: ˈool iksept ðə ˏjʌŋgist. ᐯʃii z stil in ˋbed, bət ʃi l bi ˈgetiŋ ʌp ˋeni dei ˏnau.

Robinson: ˈou ˬgud. "maind ju dount ˈlet *h*ə gou ˈaut tuu ˎsuun. ðis ˌweðə z ˈsou ˬtretʃr̩əs.

Dawkins: ou ai *i*ksˈpekt ʃi l bi ˈkept inᐯdooz ə bit ·loŋgə—ˈwail ðis ᐯkould spel ·laasts, ˋenihau. ðei ˈsed on ðə ᐯreidiou laast ·nait ðət ə ˋθoo wəz iksˌpektid.

Robinson: ˈou ˊriəli. wii ˋmist ðə ˌnjuuz laast ˏnait, ən*d* ai ˌhavnt had ə "moumənt tə ˈglaans ət ðə ˋpeipə ˏjet, sou ai ˈdoun*t* nou ˋwot ðə ˌfookaast ˌiz.

Dawkins: ˈlaast ˏnait ðei sed: "kənˈtinjuiŋ ˈkould in ðə ˏnooθ, ˌtemprətʃəz ˈslaitli ˈhaiər in ðə ˎsauθ, wið ˈbrait ˈpiəriədz

ouvə ˋmʌtʃ əv ðə ˏkʌntri ˈleitər in ðə ˎdei''—oo ˌwəədz tə ðat iˌfekt.

Robinson: ˈou ˎwel, ˈðat saundz ə ˈbit moo ˎhoupfl, ˎdʌznt it.

Dawkins: ˎjes, ənd əˈbaut ˈtaim ˋtuu. ˈai kaant ˵beə ðə kould. mai ˈfiit ə laik ˋais ool dei ˌloŋ, ənd ˈwen ai m ˏkould ai ˈˈsimpli ˈkaant ˵θiŋk. it s əz ˌif wʌnz ˈbreinz wə ˵stif wið ðə kould.

Robinson: ˎjes. ai nou ˋdʒʌst wot juu ˏmiin. ai ˈofn fiil ðə ˈseim maiˎself. ˊwel, ˈai məs bi getiŋ əˎloŋ. it s tuu ˋkould tə ˌstand ən ˌtook fə ˏloŋ. ai ˋtel ju ˏwot: ˈlet s pop in ˎhiər ən hav ə ˈkʌp əv ˎkofi. ˋðat l ˌwoom əs ˏʌp.

Dawkins: ˵splendid aiˌdiə. ˈkʌm ˏon.

X. ˈmuuviŋ ˎhaus

Dr. Simpson is having a chat with his friend, Mr. Price, who has just come to live in the neighbourhood.

Dr. Simpson (ˎsimpsn): ˊwel, ˈhau ə juu ˈsetliŋ ˎdaun.

Mr. Price: (ˎprais): ˋou ˈpriti ˏwel. wiə ˋstil in ə bit əv ə ˅mes əv koos. ˈnou ˅kaapits daun jet. ai v bin ˈbizi steiniŋ ðə ˆboodz, ən ðeə teikiŋ ˈloŋgə tə drai ˅aut ðən it ˈsez on ðə ˋbotl. bət ˋstil wii ˋaa getiŋ ə bit ˅streitə nau.

Dr. Simpson: it s ˋoolwəz ə ˵fraitfl biznis ˌmuuviŋ ˌhaus wið ə ˏfaməli, ˎiznt it. ˅miiltaimz ən ˅bedtaimz n •sou on ə ˋbaund tə bi raaðə dis˅ooganaizd ət •fəəst. ənd ˌevriθiŋ teiks ˈsou mʌtʃ ˈˈloŋgə tu əˎreindʒ ðən wʌn wud əv ˎθoot. ˈhaŋiŋ ˎpiktʃəz fr instəns.

Mr. Price: ˈˈdount ai ˝ˋnou it. ai spent ˈmoust əv ˋjestədi haŋiŋ ˏauəz. ai ˈoolwəz θiŋk ə •ruum luks ˈsou mʌtʃ moo ˵livd in əz ˌsuun əz it s ˌgot ə fjuu ˏpiktʃəz on ðə •wool. biˋsaidz, it ˈgets ðəm aut əv ðə ˋwei, ˋdʌznt it. ˈfjuuə θiŋz ˈlaiiŋ əˈbaut on ðə ˋfloo tə ˋtrip wʌn.

Dr. Simpson: ˈai ˵kwait əgrii. əə . . . ˈwot ə juu duuiŋ əbaut ˎfloo kʌvəriŋ. ə juu ˈgouiŋ in fə ˈfitid ˊkaapits ətool.

Mr. Price: ˅nou, ðə z nou ˋniid fə ˏðat ˏlʌkəli. wii ˈtuk ˈouvə ˈkwait ə lot əv ˎlainou frəm ðə ˎlaast piipl, əz it wəz in ˌkwait gud kənˏdiʃn. ənd wii broot ˈplenti əv ˈrʌgz ˋwið ˌkwait gud kənˏdiʃn. ənd wii broot ˈplenti əv ˈrʌgz ˋwið

əs, əz ə ˌmatər ə ˏfakt, ˋkwait ənʌf tə ˅staat wið, ət ˎeni reit. ai iksˈpekt ˈsʌm əv ðə ruumz l luk ə bit ˶˅beər in •pleisiz ət •fəəst. ðə ˈflat wii had bəˏfoo wəz ˈsou ˵taini, ðə wəz ˈhaadli ˈruum tə təən ˎraund, ənd ˎenihau, ə ˅haus oolwəz siimz ˈsou mʌtʃ ˎbigə ðən ə ˏflat.

Dr. Simpson: ˋwel əv koos it ˈjuuʒəli ˋiz, ˋiznt it. ˌiivn if juu ʌ

got ðə ˈseim nʌmbər əv ˋruumz, ðə z ˋoolwəz ðə ˅steəkeis, ən ðə veəriəs ˏlandiŋz, ˏlobiz n ·wot not, ðət ˌdʒenrəli ˌsiim tə gou ˏwið it.

Mr. Price: ˎjes, ən ˌwot ðə ˌhaus eidʒənts kool "ðə ˈjuuʒuəl ˅ofisiz" on ðə də˅mestik said ər ˈoolwəz sou ˈmʌtʃ moor iksˎtensiv. wii v got ˈkwait ə gud ˏskʌləri ənd ˈiivn ə ˈseprət ˋlaadə witʃ wii ^nevə had bəˌfoo.

Dr. Simpson: jes ðat ˎiz nais, ˎiznt it. ˅wii v got ðat ˋtuu əv koos, ən ˈai ˎmʌs sei wiə ˈdʒoli ˎglad əv it.

Mr. Price: ˈhau əbaut ˎhiitiŋ. həv ˈjuu got eni ″oupən faiəz.

Dr. Simpson: əə . . . ˈdʒʌst ˏwʌn, in ðə ˎsitiŋruum. ˅moust piipl ·nauədeiz θiŋk it s ən ˎantikweitid foom əv ˌhiitiŋ, bət ai ˌmʌs sei ˈai ˎlaik ən ˌoupən ˌfaiə. ˈnot veri ˅leibə-seiviŋ ai ədˋmit.

Mr. Price: ˎnou, ˎkwait. ən ði ˅ʌðə θiŋ ·iz ðət it s ˈbaund tə bi ˋweistfl, ai miin ˅moust əv ðə ·hiit dʒʌst isˈkeips ʌp ðə ˋtʃimni.

Dr. Simpson: ai ˎnou, təˌgeðə wið ðə ˎsmouk, witʃ əv koos ˌhelps tə pəˈljuut ði ˋatməsfiə, witʃ ˋeniwʌn wið ə ˈsouʃl ˅konʃns iz ^baund tə disəˌpruuv ov ai səˌpouz. hauˎevə, ðə z ˈnou veri ˈpraktikl oolˋtəənətiv in ˏauə keis. ˅ʌpsteəz wii v got ˈlitl iˈlektrik ˋfaiəz evriweər, əz ai iksˈpekt ˋjuu hav.

Mr. Price: ˎjes. ˈnot sou ˎlitl, ˏsʌm əv ðəm, ən ai ˅ʃʌdə tə ˌθiŋk wot auər ilek˅trisiti bilz ə ·gouiŋ tə bi ·laik. wii ˋkuk bai ilekˌtrisiti ˋtuu ju nou. wii dount ˋlaik ˏgas on ðə ·houl, ənd wii kudnt ˎbeə ðə θoot əv ˌjuuziŋ ði ˌould-faʃnd ˌkitʃin ˏreindʒ fə kukiŋ, sou wi ˈhad it teikən ˋaut ənd ə ˈmodən ˋstouv instoold, ˈdʒʌst fə ˈhiitiŋ ool ðə ˎwootə.

Dr. Simpson: ˈou ˎjes. ˈðeə ˎmʌtʃ betər, ˎaant ðei.

Mr. Price: auə ˈtʃiif ˈtrʌbl ət ðə ˅moumənt siimz tə bi ˋkəətnz

'moust əv ðə 'wʌnz wii broot ˏwið əs dount ˋfit ˏðiiz ·windouz, ənd it s ən ˬoofl biznis ˌgetiŋ ðəm ˎooltəd. wii ˇtraid tə duu it auəˋselvz tə ˏstaat wið, bət ˌmeəri 'suun geiv 'ʌp in disˎpeə, ən ˇnau ðeə biiiŋ ·dʌn daun ðə ˋtaun. bət 'iivn ˋðen wii ʃl ˌhaf tə bai ə ˌsəətn əmaunt əv ˌnjuu məˏtiəriəl—ðər ə 'sou məni 'moo ˋwindouz tə kʌvə. fə ðə ˇmoumənt ai m ə'freid ðat l 'dʒʌst haf tə ˋweit. wiə 'konsntreitiŋ 'fəəst on getiŋ ool ðə ˋfrʌnt windouz ˌkʌvəd, sou ðət piipl 'kaant luk 'in frəm ðə ˎstriit. ði ˇʌðəz dount riəli ˎmatə sou mʌtʃ.

Dr. Simpson: 'aa juu on ðə ˊtelifoun jet.

Mr. Price: ˎnou 'not ˏjet. ai v ˋfild ˌin ə ˇfoom. ðə z 'probəbli ə ˋweitiŋ list. ðei 'nevə siim tə hav ənʌf ˏinstrumənts oo ˇlainz oo sʌmθiŋ tə gou ˋraund.

Dr. Simpson: wel ðə 'fakt ˇiz, 'sou meni 'moo 'piipl wont ə ˋtelifoun.

Mr. Price: ˎjes, ai iks'pekt ðat s ˋit. It s 'veri ə'noiiŋ tə haf tə ˇweit. it ˌmeiks sʌtʃ ə 'slou 'biznis getiŋ ˋhould əv piipl ənd ˌtraiiŋ tu əˋreindʒ eniθiŋ.

Dr. Simpson: in ði ˇould deiz, əv ·koos, it wəz ə ˌkeis əv sendiŋ 'meni moo ˋteligramz əraund, ˋwoznt it, oo getiŋ ə ˋmesindʒə tə di'livər ə nout bai ˋhand in ˌkeisiz əv ˌriəl ˏəədʒənsi. ˇnauədeiz wʌn 'tendz tə teik ðə 'telifoun fə ˋgraantid, ənd wʌn 'ounli 'riəlaiziz wot ə ˇbuun it ·iz wen wʌn 'haznt ˋgot it—'laik wið sou ˆmeni θiŋz. əv koos ˇai dʒʌst ·kudnt ·duu wiðˋaut wʌn.

Mr. Price: ou ˎnou, əv ˎkoos not. ai 'kaant i"madʒin hau ·doktəz ˋmanidʒd biˏfoo.

Dr. Simpson: 'ou ai θiŋk "ˇwii manidʒd ool ·rait. it wəz ði iˆməədʒənsi keisiz huu ˇsʌfəd. wii ˌkudnt ˆget tə ðəm sou ˌkwikli.

Mr. Price: jes ai sə'pouz joo ˎrait. wel ai 'dount ikspekt 'auəz l bi 'loŋ in kʌmiŋ ˇnau. ai 'θiŋk ai meid 'aut ə ˇpriti gud ·keis

fə biiiŋ kə·nektid əz ˈsuun əz ˌposəbl. ai ˋoolsou pointid ˏaut ðət wii d ·had ə ·telifoun bəˋfoo—ai miin in auə ˋlaast pleis. ai θiŋk ˋðat oolwəz ˌmeiks ə ˏdifrəns, ˈdount ˊjuu.

Dr. Simpson: ˋjes, ðat s ˈpəəfiktli ˋtruu. ai riˈmembə wen ˈwil keim ˏhiə, ai ˈθoot it wud bi ˈnais tə hav ə ˋwait riˌsiivə, sou ai ˇaaskt fə wʌn, ən ðei ˌgeiv it əs ˈsimpli biˏkoz wii d had ə ˈwait wʌn bəˋfoo.

Mr. Price: ˈou ˊriəli. ˈfansi ˎðat. tə ˈtel ðə ˏtruuθ, ai d nevə ˋθoot əv haviŋ ˌeniθiŋ iksept ði ˌjuuʒl ˏblak θiŋ. bət ˈwait ˋiz raaðə ˏnais, ˌnau ai ˌkʌm tə ˏθiŋk əv it.

Dr. Simpson: wel it s ˋkriim ˏaktʃuli—ˎnou, "ˋaivəri" ai ˌθiŋk ðei ˏkool it.

Mr. Price: ˈou ˎjes. ai ʃəd ˌθiŋk wʌn əv ˌðouz əd luk raaðə ˌnais bai ðə ˋbedsaid, ˊwot.

Dr. Simpson: wel ˈðat s weə wii ˋhav auəz ˏaktʃuli. ˈai get ˈrʌŋ ˈʌp ət ˋool auəz . . .

Mr. Price: ou ˎjes, əv ˎkoos.

Dr. Simpson: . . . sou it s ˈriəli ðə ˈbest pleis tə ˋhav it. it ˈselvz haviŋ tə get ˈaut əv ˏbed in ðə ˈmidl əv ðə ˎnait tu ˎaansər it.

Mr. Price: ou fə ˇjuu it s ði ˈobviəs ˋpleis, ai kən ˋsii. ai ˈwʌndə weðər it s ˈbest fə ði ˈoodnri ˎpəəsn, ðou. ai ʃd əv ˌθoot it ˈmait bii inkənˇviinjənt wen ˈʌðə ˇpiipl ˈaask tə ˈjuuz joo ˎfoun, oo get ˈrʌŋ ˈʌp wail ət ˈjoo ˎhaus, ən ðei haf tə ˈˈbaadʒ intə ðə ˎbedruum.

Dr. Simpson: az əˈgeinst ˇðat, əv ·koos, ðə z ðə ˌpoint ðət ˈif juu hav ˈpiipl ˇin, ən get ˈkoold tə ðə ˈfoun jooˇself, juu kən riˈtriit tə ðə ˇbedruum ən ·teik ðə ·kool in kəmˈparətiv siˋkluuʒn—wiðˈaut intəˈrʌptiŋ ˈool konvəˈseiʃn if it s in ðə ˇliviŋ-ruum, ən biiiŋ ˌhəəd ˈool ouvə ðə ˇhaus if it s in ðə ˋhool, sei.

Mr. Price: ˏjes, ai ˋkwait sii ˅ˊðat. ai θiŋk ðə z ˈnou ˈdaut ðət ðI ai˅ˊdiil ə·reindʒmənt iz tə hav ˈwʌn instrumənt In ə ˈfeəlI ak˅ˊsesəbl spot, ˈsʌmweə daunˏsteəz, ənd ə˅ˊnʌðə, ən iks˅ˊtenʃn, in ðə ˋbedruum, fər ˈool ˈleit ˏkoolz, fə ˈmoo konfi˅ˊdenʃl matəz, ənd ˈool ˈðouz əˏkeiʒnz wen juu ˈdount wont ðə ˈkool tu intə˅ˊfiə wið wotˈevər ˏels iz gouiŋ ˌon.

Dr. Simpson: ˈaa ˏjes, bət ai ˈhaadli θiŋk ðə ˈpoust ofis piipl wud bi ˈlaikli tə hand aut ˈˈtuu instrumənts tu ˈwʌn səb˅ˊskraibə, wen ðə z ˈsʌtʃ ə ˈʃootidʒ ˅ˊenihau.

Mr. Price: ˏnou, joo ˈprobəbli ˋrait. ən*d* tu ˈaask fə ˈtuu wen It s ə ˈdʒob tə get ˵ˊwʌn mait ˈpredʒudis wʌnz ˋtʃaansiz, aI fiil.

Dr. Simpson: ðə ˈmei bi ˈsʌmθiŋ in ˅ˊðat ai sə·pouz. wʌn ˈnevə ˈnouz ˈhau ði əˈfiʃl ˏmaind iz gouiŋ tə riˋakt. it ˅ˊmait wəək ði ·ʌðə wei ˋraund, əv koos.

Mr. Price: ˈhau d juu ˋmiin.

Dr. Simpson: ˋwel, ðə ˈpəəsn huu ˅ˊdelt wið joor apli·keiʃn ˅ˊmait sei tu im·self: ˈ"hiə z ·sʌmwʌn *h*uu z ˈsou im˅ˊpootnt ðət *h*ii ·wonts ˋtuu instrumənts—wii d ˈbetə giv im ˵ˊwʌn streit əˋwei." juu ˈsii wot ai ˊmiin.

Mr. Price: ˋjes ai ˋduu. ai v ə ˈgud ˏmaind tə ˈtrai ðat ˋon. ðI ˈounli θiŋ ˅ˊiz, ai ˵ˊmait get ·landid wið ˈtuu aaftər ˋool, ən*d* aI ˈkaant help ˈfiiliŋ ʌndə ðə ˅ˊsəəkəmstənsiz ðət ˌtuu wud bI ˌraaðə tuu ˌmʌtʃ əv ə ˏlʌkʃəri. wii l ˈhaf tə ˈθiŋk it ˏouvə.

Dr. Simpson: ˋou jes, ai wəz ˈounli ˏdʒoukiŋ ˏriəli. aI ˈdount iksˈpekt it ˋwud wəək laik ˌðat in ˏpraktis.

XI. ouvə ˎkofi

Anderson is entertaining an acquaintance, Macdonald, and the two men make conversation.

Anderson (ˎandəsn): ˈhau di juu ˎlaik joo kofi. ˈblak oo ˎwait.

Macdonald (məkˎdonld): ˎou ˋblak ˏpliiz.

Anderson: ˋou. ai ˌsii ðə z səm ˋkriim ˌhiər on ðə ˏtrei. ə juu ˈʃoo juu wudnt ˈraaðə hav ˈblak wið ˊkriim.

Macdonald: ˈbetə ˋstil. ai ˋwud laik ə drop əv ˏkriim pliiz.

Anderson: ənd ˊʃugə. ˈwʌn lʌmp oo ˎtuu.

Macdonald: "nou ˏʃugə θaŋks. ai v givn ˋʌp teikiŋ ˌʃugər in ˏkofi sins ðə ˈdeiz əv ðə ˎʃugə ʃootidʒ. bət ai v ˈnevə bin ˈeibl tə ˏmanidʒ wiðaut ˈʃugər in ˵tii.

Anderson: ˋou, in ˇauə faməli it s ·dʒʌst ði ·ʌdə wei ˋraund. ¯al θiŋk ˇtʃainə tii, wiðaut ˈmilk ˋoo ˏʃugə, ˈdʒʌst əz it kʌmz ˈaut əv ðə ˏpot, ¯iz ən ˵admrəbl driŋk. ˈðat s ðə wei ðə tʃaiˋniiz driŋk it, ai ʌndəˌstand.

Macdonald: jes ai bˈliiv iˎtiz. ˈai v ˇtraid it laik ·ðat, in ˈtʃainiiz ˇrestrõz nd ·sou on, bət ai ˈkaant sei ai ˈriəli inˇdʒoi it.

Anderson: bət ˎstil, juu ˈmʌst ədˈmit ðət ˇˇswiit tii wud ˋhaadli gou ˌwel wið ðə ˇfuud ðei ·giv juu.

Macdonald: ˋgraantid. bət ðen ˇpəəsnli ai d ·nevə ·tʃuuz tə ˋˋhav ˶tii tə driŋk, wið ə ˏkukt miil—ðou it s ˋobvjəsli ˌindikeitid ət ˇtii-taim əv ˋkoos. . . . ˈðis iz moust ˵ekslənt ˊkofi. ˈhau di juu ˎmeik it mei ai ˌaask. ˈin ə ˊpəəkəleitə.

Anderson: ˇnou. ¯it s dʒʌst ˈhot ˏwootə ˈpood on tə ðə ˏkofi ənd ˈleft tə ˎstand fər ə fjuu ˌminits, aaftə ˌgiviŋ ðə ˌpot ˈwʌn ˈstəə ˏraund wið ə ˈwudn ˎspuun.

Macdonald: ˎaa. ‾laik meikiŋ ˋtii in ˌfakt.

Anderson: ˋjes iˋtiz ˏriəli. wii ˋdid trai ə ˏpəəkəleitə ˏwʌns, bət it ˌhad tə hav ˈraaðər ə ˈlot əv ˇwootər in, oor it ˈwudnt ˋwəək ˌpropəli, ən it ˌment meikiŋ ˈraaðə moo ˈkofi ðən wii ˋniidid, wen ðə wə ˌdʒʌst ðə ˏtuu əv əs. biˋsaidz, wii ˌfaund wii ˌgot θruu ˈdʒʌst əz mʌtʃ ˇkofi əz bəˋfoo, ən ðə ˈhoul aiˇdiə həd bin tu iˋkonəmaiz. it ˋdid kʌm ə bit ˇθikər ən ˇblakə fə ðə ˌseim əmaunt əv ˇkofi, bət "ai didnt θiŋk ðI ˋaktʃl "ˇfleivə wəz əz ˋgud. ˌsʌmθiŋ tə ˌduu wið ˌkʌmiŋ in ˌkontakt wið ðə ˎmetl ai səˏpouz.

Macdonald: ˋjes, ai ʃud ˌθiŋk ðat s ˈkwait ˋlaikli. ˎwel, ˌðis ˈsəətnli siimz "ˇstroŋ inʌf.

Anderson: ˈou ^ˋjes. wii v ˈkʌm tə ðə kəŋˈkluuʒn it s imˋposəb tə meik ˇgud kofi wið·aut juuziŋ "plenti əv ˎkofi. in ˌfakt it s riəli ˈnou ˋgud ˌtraiiŋ tu iˏkonəmaiz—juu ˈsimpli ˈend ˏʌp bai ·faindiŋ ðə ·kofi ʌn͈driŋkəbl.

Macdonald: ˈtel mi əbaut ðə ˎgraindiŋ nau. də juu ˈgraind it əz juu ˊwont it, oo d juu ˈbai it ˈredi ˎgraund.

Anderson: ˎou wii ˈbai ðə ˋbiinz *ənd* ˇgraind sʌm ˈiitʃ ˈtaim wii ˈmeik ə ˎbruu. wii v ˌgot ə moust iˈfiʃnt litl ˎmil ðət wii ˈpikt ʌp on ðə ˎkontinənt ðə ˈsʌmə bəfoo ˎlaast.

Macdonald: ai iˈmadʒin ðouz ə ˈraaðə ˈhaad tə ˋget in ˏðis kʌntri ˊaant ðei. wʌn ˋnevə siimz tə ˏsii ðəm in ðə ˏʃops hiə.

Anderson: wel ai ˋhav siin ðəm ˌnau ən ˏðen, in ðə ˌlaast ˏjəər ə sou, bət ai bˌliiv ðei ˋduu kʌm frəm əˇbrood ˋenihau.

Macdonald: ət ˇhoum ˈwii dount ˋdriŋk mʌtʃ ˏkofi ˏaktʃuli. *ənd* ˈwen wi ˇduu it s ˈjuuʒuli ˈaut əv ə ˋtin. ˋjuu ˏnou, ˈaiðə ði ˇoodnri stʌf ˈredi ˇgraund in ən ˈeə-tait ˏtin, oo ðat ˈspeʃli priˈpeəd ˎpaudə foom.

Anderson: ˋou ˈjuu ˈmiin . . . əə . . .

Macdonald: ˋjes ˈðat s ˏit . . . əə . . .

Anderson: ˈai ˏnou. it s ˈriəli veri ˋgud ˋiznt it. ˈnot sou sinˋˋθetik əz ə ˋlot əv θiŋz wi*i* ˌhaf tə put ˏʌp wið ˏnauədeiz.

Macdonald: ˋwel, ˌðat wəz ˈˈmoust inˎdʒoiəbl. ˈai məs bi getiŋ ˋbak ˏnau ai m əˑfreid, oo ðei l bi ˈwʌndriŋ wot s ˋhapnd tə mi.

Anderson: ˎjes. ai sˈpouz it s əˈbaut ˈtaim ˋai meid ə ˌmuuv ˋtuu. ˈsii ju ˎleitə.

XII. ə pri͵dikəmənt

Dick and Norman are returning from an evening visit to some of Norman's friends. The two men know one another well, and have probably been friends for years.

Dick (͵dik): ˋnau wər in ə ˏfiks.

Norman (͵noomən): ˈwot s ðə ˋmatə.

Dick: wii v ˋmist ðə ˈlaast ͵trein. ðə ˌpootə sez it ˌleft ˈfaiv ͵minits əgou.

Norman: "mai "ˋgudnis. ˈðat ͵͵iz ookwəd. ˋnau wot də wii ˌduu.

Dick: ˈhau ˈfaar ə wii frəm ͵houm.

Norman: it s ˈmʌtʃ tuu ˈfaa tu "ˇwook, if "ˇðat s wot joo ·θiŋkiŋ.

Dick: ˋwel, ˏwot ool·təənətiv di juu səˋdʒest.

Norman: wii ˋmait pik ʌp ə ˇtaksi.

Dick: ˈnot ˇlaikli, ət ˇðis taim əv ·nait.

Norman: ˋou ju ˌnevə ˏnou. ˈjuu weit ˈhiər ən ˈkiip ə luk ˈaut in ˏðat dərekʃn. ˈai l gou ˈʌp tə ðə ͵krosroudz nd ˈsii if ðə z ˈeniθiŋ ͵kʌmiŋ. ai biˇliiv wiər on ə ˋbʌs ruut.

Dick: ai ˈʃudnt əv ˈθoot ðə d bi eni "ˇbʌsiz ət ·ðis auə.

Norman: ai m ˈnot sou ˋʃoo. ˈaant ðə ˈsʌm ðət ˈrʌn ool ˊnait.

Dick: ðə ˇmei bii. ˈai wudnt ˋnou.

Norman: ai sei ai m ˋoofli ˏsori əbaut ðis. ə juu ˈfraitfli ˊtaiəd.

Dick: nou ˋai m ool ˏrait. ənd ˋjoo not ˌriəli tə ˇbleim.

Norman: ͵wel, ai səˌpouz wii ˈootnt tu əv ˈsteid ͵tookiŋ sou loŋ. it ˋwoz rʌniŋ ˌθiŋz ə bit ˏfain, ͵woznt it.

Dick: wel ai ˋdid meik ˅ˊsignlz, wen ði ˋʌðəz got ˌʌp tə ˌliiv, bət juu siimd ˈsou ˈkiin tə hav əˈnʌðə ˈluk ət ðouz ˅ˊdrooiŋz.

Norman: ˎjes ai ˎnou. it ˋwoz ˌmai foolt ˏriəli. hauˎevə, ə˅ˊpolədʒaiziŋ ˈdʌznt ˋhelp ət ðə ˅ˊmoumənt.

Dick: ˅ˊai wudnt ·maind, iksept ðət ai ˈnou ˈfilis l bi ˈweitiŋ ˎʌp foo mi. ˅ˊjoor ool ˋrait. ˌjuu v got ˈnouwʌn tə staat ˈwʌndriŋ wot s ˎhapnd t juu.

Norman: ˈwil ʃii biˈgin tu ˏwʌri d juu i·madʒin.

Dick: ˎwel, ˈnot ˅ˊjet əwail ai ʃudnt ·θiŋk. bət juu ˈnou wot ˈwimin ˏaa. oo pəˈhaps juu ˋdount.

Norman: ˎou jes, wʌn kən ˋkwait ʌndəˏstand. ˈwud juu ˈlaik tə ˈgiv hər ə ˏriŋ, dʒʌst tə ˈsei wot s ˏhapnd.

Dick: ðat ˋiz raaðər ə ˌgud aiˏdiə. if ˈounli wii kəd ˈfaind ə ˎkool boks. ˋou, ai biˈliiv ðə wəz ˈwʌn in ðə ˋsteiʃn. al l ˈnip əˈkros nd ˎsii.

Norman: v juu ˈgot sm ˏkopəz.

Dick: ˈgud ʺˋlood. ai ˏdount bliiv ai ˋhav. həv ˏjuu.

Norman: ˅ˊsori. ˈnou tʃeindʒ əˎtool.

Dick: ˎwel, ˈðat s ˋðat.

Norman: ˋnevə ˏmaind. wii v ˋdʌn auə ˏbest. . . . ʺˋluk. ðə z ə ˋbʌs kʌmiŋ. ai ˋtould ju ˏsou. ˈnau wii l ˋsuun bi houm.

ORTHOGRAPHIC TEXTS

I. 'On the ˏPhone

The speaker is a woman, aged about thirty-five or forty, married, with a family; she is talking to a woman friend of hers, who is the same sort of age and probably also married with children.

Hel'lo! . . . \`Oh, 'hel,lo! I \`thought I ˌrecognised your ,voice. 'How ˏare you? . . . I'm 'so ,glad. . . . 'We're \`fine, ,thanks. 'Thank you \`so much for your ,card. 'Did you 'get ′ours? . . . 'Oh ˏgood! . . . 'Not at ˏall. . . . ˏYes, we ˏdid. 'Did ′you? . . . 'Wasn't it ˬsplendid? . . . \`No, it \`wasn't, ,really. . . . ˏYes. . . . ′What did you ·say? . . . ′Yes. . . . \`Oh, 'that ˬwould be nice! Are you 'sure you could ′manage us all? We're 'quite a ˇcrowd, you know! . . . \`Well, 'that would be \`great fun. 'Which 'day would be ˏbest for you? We're 'free all the \`week, I ,think. . . . ,Thursday. ,Yes. I 'don't ʌˇthink we've ·anything ·on then, but I'd \`better ˌjust make ,sure. 'Wait a ,sec while I ·get my ˏdiary. . . . ˏYes, ˏthat seems all ,right—un'less there's 'something I've for'gotten to write ˇdown. I'd 'better ring you 'back 'later this ˏevening, to conˏfirm it, if you don't ,mind. . . . ′What? . . . 'Oh ˏwell, to'morrow \`morning then. Or I \`tell you ′what: 'why don't you drop 'in for a 'cup of ˏcoffee in the ·middle of the ˏmorning? . . . 'That's ˏfine! 'Round about e′leven? . . . ˏSplendid! . . . ′Who? . . . 'Oh ′yes? . . . ˏNo, we ˏheard they were ,staying, but we 'never ˇsaw them. 'Everyone too ˏbusy, ,probably. . . . 'Oh ′did you? . . . ^Oh! . . . ˇNo. . . . ,No. . . . \`Yes, 'I re,member. . . . \`Really? . . . 'Most \`interesting. Well 'what did they ˏsay? . . . 'What did you 'say to \`that? . . .

ˈGood for ˎyou! . . . ˈJolly ˎgood! . . . ˉI should ˎˎthink so! . . . Of ˋcourse. . . . Er, ˋyes, I should ˏthink so. . . . ˎNo, ˎnaturally. . . . Why ˋnot? . . . ˎOh, I ˎsee. Well it was ˈprobably ˈjust as ˏwell. . . . Er, ˋno, I don't ˊthink so. ˎWhy? . . . ˎNo, ˎbetter ˏnot. Aˈnother ˎtime perhaps. . . . ˎYes. ˈAll ˏright. . . . ˋNo, it ˈdoesn't matter a ˋbit. ˋPerfectly all ˌright. ˊWell, ˈsee you toˎmorrow! ˈGoodˏbye!

II. About ˎBooks

Betty and Phyllis are friends or acquaintances.

BETTY: ˈHave you read ˈ*Southern Adˊventure*?

PHYLLIS: ˎNo. But I ˈread a reˎview of it the ˌother ˏday. It ˈsaid it was ˈvery ˋgood. Let me ˎsee, it's by ˈPatrick ˎBurton, ˊisn't it?

BETTY: Er . . . ˋno, ˌPatrick ˋBuxton. You're ˈprobably ˈthinking of ˋPhilip ˌBurton—ˋyou ˏknow, the ˈman who wrote ˈ*Under the* ˎ*Weather.*

PHYLLIS: ˈOh ˎyes. I ˋalways mix ˌthose two ˏup. But it ˋis the book I ˌread about in the ˏarticle, I'm ˋsure. -It's about some ˈpeople who go ˈoff to South AˎAmerica, ˊisn't it, and they get inˌvolved in ˈall sorts of ˈmad adˎventures?

BETTY: ˋYes, ˈthat's ˏright. I'm in the ˈmiddle of ˈreading it at the ˋmoment. It's exˋtremely well ˏwritten, and ˈmost aˋmusing in ˏparts.

PHYLLIS: I ˎmust ˏread it. I'll ˈsee if I can get ˋDick to ˌgive it me for my ˋbirthday.

BETTY: ˇMine's from the ˋlibrary, so I ˈcan't ˇlend it you, I'm a·fraid.

PHYLLIS: ˈOh ˎno, of ˋcourse not. I can ˋeasily ˏwait. I've got ˋplenty to be ˌgetting ˏon with. I ˈfind I ˈdon't get much ˋtime for ˏreading, ˏactually. ˌWhat with the ˏgarden, and the ˏchildren, and ˌone thing and aˏnother . . .

BETTY: ˈI ˎknow. It's ˈsimply ˎfrightful, ˎisn't it? About the ˈonly time ˇI get for ·reading is ˈlate at ˋnight, when ˈeveryone's in ˈbed and aˋsleep.

PHYLLIS: That ˈcertainly ˈis the ˋquietest ˏtime. But ˇI find I ·can't keep aˋwake once I ˌget into ˏbed. I ˈgenerally settle ˋdown straight aˋway.

III. ˈMEETING THE ˎBABY

Mrs. Williams meets Mrs. Hughes in the street. They live in the same district but do not meet very often.

MRS. WILLIAMS: ˈHelˋlo! Is ˈthis one of ˊyours?

MRS. HUGHES: ˋYes. ˈHaven't you ˊseen ·John be·fore?

MRS. WILLIAMS: ^No. I ˏdon't think I ˋhave. I ˈknow ˇSusan of ˋcourse. ˈShe ^often comes round ˌour way to ˈplay with ˋMary. ˈHe's a ˵fine boy, ˎisn't he? ˈHow ˎold is he?

MRS. HUGHES: Er . . . ˈnearly ˈfourteen ˋmonths ˏnow. He's ˈgrowing ˈup ˎfast. He'll ˇsoon be ·getting too ·big for his ˋpram. And he's alˈready ˈso ˏheavy, it's as ˈmuch as I can ˏdo to ˈlift him ˈin and ˋout, and ˈcarry him ˈup and down ˋstairs.

MRS. WILLIAMS: ˎYes, they're ˈquite a ˎtrial at ˏthat age, ˎaren't they? It's a reˈˈlief when they beˈgin to do a bit ˈmore for themˎselves.

MRS. HUGHES: ˎYes. ˈJane ˎdoes help me a ˎlot, of course—ˋwhen she's at ˇhome, that ·is, in ˇholiday time, but ˇotherwise I ˈreally ˵do feel the ˌstrain. . . . ˈHow are ˎyour two? I ˈsee you've got ˋrid of them for this ˊmorning.

MRS. WILLIAMS: ˎYes. I ˈmanaged to ˈpark them with a ˎneighbour. She ˋloves ˏchildren—they ˎhaven't any of their ˏown—and she ˈmakes me ˈfeel I'm ˈdoing her a ˋkindness if I ˈlet her look ˎafter them ˌsometimes. I'm ˈreally ˈvery ˋlucky in ˏthat way. . . . I ˌthought I'd ˈjust go into ˏtown and have a ˈlook at the ˈshops aˎlone for once.

MRS. HUGHES: ˎWell, I ˈmustn't ˏstop you. ˈHere's your ˋbus coming, ˊisn't it?

MRS. WILLIAMS: ˵Yes. I must ˎrun. ˈGoodˏbye!

IV. ˎHoliday Arˌrangements

Harry has just got back home, and is talking to Joyce, his wife.

JOYCE: ˊWell, ˈhow did you get ˋon?

HARRY: ˈLet me beˈgin at the beˎginning. ˈWhen I ˏgot there, the ˇfirst thing I ·did was to ˈgo to the inforˏmation bureau and ˈask for a ˌlist of hoˈtels and ˎboarding houses. Then I reˈtired to a ˈseat in the ˏpark and spent ˈhalf an ˏhour or so ˈlooking ˇthrough them and ˈmarking the ˎlikely ones. The ˇbest places were ˈmore than we could afˋford, of course. And there were ˇothers that were ˋobviously a ˈlong ˈway from the ˎsea. I ˈchecked ˈup the adˎdresses on the ˎmap they ˌgave me.

JOYCE: ˈDid you ˈlike the ˈgeneral ˊfeel of the place? ˈWhat was it ˎlike on the ˌwhole?

HARRY: ˏWell, I'll ˎtell you. The ˈwhole ˇatmosphere was quite ·pleasant—ˈnice ˏshops and ·so on. And it's a ˋlovely ˇbay. The ˈtide was ˎin when I ˌfirst ˌwalked along the ˏfront, but ˈeven ˎso there was ˋquite a lot of ˇsand showing. And when the ˋtide was ˇout there was a treˋmendous expanse—I should ˌsay a ˈhundred ˈyards ˎwide, and of ˈcourse you can ˈwalk aˇlong the shore for about ˈtwo miles in ˏone direction and ˈthree in the ˎother—ˈsand ˈall the ˎway.

JOYCE: It ˈsounds ˋlovely!

HARRY: Well ˈwait a ˎminute. ˌThen I ˌstarted ˈgoing ˏround ˈlooking at the ˈplaces I'd ˎmarked. The ˇfirst few looked ˈrather ˎshabby—they ˆmay have been ˌall ˏright ˇreally—but ˋanyhow, the ˈfirst place I ˈwent and inˇquired at had ˈjust had a ˈnew ˈcoat of ˎpaint. I supˈpose ˈthat's what ˈcaught my ˎeye. ˇInside it was ·nice ˋtoo, but ˈunˇfortunately they were ˈbooked right ˋup. So I ˈwent to the ˈplace next ˋdoor. ˇThey were ·booked ·up ˋtoo, ˏreally, but it ˈturned ˏout that they'd

'just had 'several cancel'lations for the 'second 'fortnight in ˎAugust. I 'went and 'looked at the ˏrooms and 'took them on the ˎspot.

JOYCE: You ˎdidn't! 'I ˎsay!

HARRY: ˋYes. There 'didn't seem any reason ˋnot to. The pro'prietor was "most ˎfriendly—he ˌmade me a 'special 'rate for the ˏchildren, and I 'had the ˏfeeling we should be 'well looked ˎafter there.

JOYCE: 'Well that ˎdoes sound nice. 'How 'far is the ˊsea?

HARRY: 'Right on the ˋdoorstep. You 'only have to 'cross the ˏroad and you're 'on the ˋbeach.

JOYCE: 'Is there a 'view from our ˊrooms? 'Which 'way do they ˎface? Do they 'get any ˊsun?

HARRY: 'One at a ˏtime! ˇOne of the ·rooms ·faces the ·sea, the 'other ˎdoesn't, I'm aˏfraid. That's the 'only 'snag I could ˎfind. But you ˋcan't have ˇeverything.

JOYCE: ˋNo, one ˋrealises ˏthat, of ˋcourse. ˇI think you've 'done ˎmarvellously. 'Come and have 'something to ˎeat and 'tell me 'more about it ˎafterwards.

V. 'LATE FOR ˌDINNER

Harry and Joyce have asked a few friends to their house for an evening meal. Harry opens the door to greet Barbara: they obviously know each other well, and the atmosphere is friendly and informal.

HARRY: 'Here you 'are at ˬlast! What'ever ˌhappened?

BARBARA: I 'say, I'm most "awfully ˌsorry I'm ˏlate! I 'know it sounds a "frightfully ˌbad ex˅cuse, but the 'fact ˏis, my 'watch had ˏstopped while I was 'out 'shopping, and I was "horrified to ˌfind how ˌlate it ˌwas when I got ˌback. 'Where are the ˌothers?

HARRY: Well as a 'matter of ˏfact, ˅they were late 'too. They only 'got here a ˌfew ˏminutes ago—'some 'trouble with the ˌchildren, apˏparently. I think 'one of them had a "bad ˬfall or something.

BARBARA: 'Oh, I'm "so ˏsorry. Well ˌanyhow, I'm ^glad you weren't ˌheld ˌup ˌjust because of ˅me.

HARRY: It's 'all ˏright, ˏreally. 'No ˏharm done—at 'least, I 'don't ˅think so. I think 'Joyce arˏranged things so that 'everything could be 'popped under the ˌgrill at the 'last ˌminute, when 'everybody was 'actually 'here. . . . 'Well now, Barbara, 'what would you 'like to ˌdo, 'go up and 'take off your ˏthings—you'll 'find 'Joyce with 'Mary in the 'bedroom, I exˏpect—or 'how about a ˬdrink first, while you get 'warm by the ˌfire?

BARBARA: 'Well, I'd "˅love a 'drink. But 'won't that de'lay still ˏfurther? I mean, 'oughtn't I to 'take off my ˏcoat, so that you can be'gin to 'serve 'straight aˏway?

HARRY: Well 'no. As I 'said just 'now, ˌJoyce was 'waiting till you ˅came be'fore 'starting to ˌcook the ˏmeat, so there's 'bound to be a ˌbit of an ˅interval in 'any case.

BARBARA: 'Oh I 'see. Then perˌhaps there'll 'just be 'time for a cigaˌrette. I'm ˬlonging for a ˏsmoke.

HARRY: ˋHere, ˈhave one of ˎthese. ˋJoyce ˏlikes them. ˈI ˈnever ˎsmoke, you know.

BARBARA: ˈThanks ˋso ˏmuch. I ˈdon't seem to have ˋbrought ˏmine. I ˈleft in "such a ˏhurry, I ˈmust have ˈleft them beˋhind.

HARRY: It's ˋquite all ˏright. There are ˋplenty ˏhere.

VI. 'Asking ˎFather

Jack is a bright boy of about twelve years old. His Father is probably an intellectual, and he seems to be something of a philologist, or at least he is obviously keen to interest his son in words and their meanings.

Jack: I ˋsay, ˏFather, 'what does "ab'breviˎation" mean?

Father: ˋShortening, ˏreally. To abˇbreviate means to ˋshorten.

Jack: 'Could I 'talk about ab"breviating a ˊstick by 'cutting it with a ˊknife?

Father: 'Oh ˎno, ˋthat wouldn't ˏdo. 'That's too ˎˎconcrete. It's ˌused for 'shortening in a more ˋabstract sense. You ˋknow ˌˌabstract and ˏˏconcrete, ˎdon't you?

Jack: ˋYes, I've ˇheard of them.

Father: Well, "abˇbreviate" is used ·chiefly for ·shortening a ˋword, so that an "ab'breviˇation" is a ˇshortened or re'duced 'form of a ˎword. I ex'pect 'that's how you've ·come aˋcross it, ˊisn't it?

Jack: ˋYes, 'that's ˏright. The 'master at ˏschool said the 'word ˇˇ"bus" was an ab·breviˎation.

Father: 'Quite ˋso. It's 'shortened from ˋ"omnibus", a ˋLatin ˏword meaning "for ˎall", that ˌis, for the ˎpublic, as opˌposed to a ˎprivate carriage.

Jack: ˋOh, "I ˏsee! Then I supˌpose ˇ"prep" is an abbrevi·ation ˋtoo, because it ˇreally stands for ·prepaˋration.

Father: 'Quite ˎright, Jack. Er . . . 'so is ˋ"pram", as a ˌmatter of ˏfact.

Jack: 'What on "earth is ˎˎthat shortened from?

Father: "Peˎˎrambulator." You've 'probably 'never ˋheard of ˏthat. It's 'hardly 'ever ˎused ˏnow, exˌcept ˌpossibly by the ˌshop people who ˏsell them, and I should 'think ˇthey ·probably ·call them ˇˇ"babyˌˌcarriages" ˏnowadays. ˎWell, to 'go 'back to "abbreviˇation", I was 'going to

ˏsay that ˇthat comes from a ·Latin word ˋtoo, oˏriginally: ˋ*brevis*, meaning ˋshort. We ˌget the ˈabstract ˈnoun ˋ"brevity" from it. Have you ˈever ˈheard the ˈsaying: ˈ"Brevity is the ˈsoul of ˊwit"?

JACK: ˎYes, I ˎhave, but I ˈdon't know ˈwhat it ˇmeans, really.

FATHER: ˎWell, er . . . it's aˈnother ˈway of ˏsaying that a thing ˈisn't ˇfunny if it ˈgoes ˈon for ˈtoo ˎlong, ˌmore or ˏless. If you ˈwant to be ˇwitty in ·what you ·say (ˇwitty means ˈfunny and ˈclever at the ˈsame ˎtime)—if you ˈwant to be ˇwitty, you should ˈkeep it ˎshort. ˈBe ˎbrief, in fact—and ˇ"brief" is aˋnother word that ˌcomes from that ˈLatin ˈword meaning ˎshort.

JACK: That's ˈjolly ˋinteresting. I ˈnever ˋthought about those ˌwords ˌall being conˏnected like ·that. Can you ˈthink of any ˊmore, Father?

FATHER: Let me ˎsee. . . . ˎNo, I ˈdon't think I ˋcan offˏhand. ˈLet's have a ˈlook at the ˎdictionary. ˈWould you ·just ˊget it ·for me? It's ˈover ˎthere—on the ˈsecond ˎshelf. ˈThat's ˏit. ˎNow then, we'll ˈlook ˈup ˈBREˏV and ˈsee what we ˎget. . . . ˎAh, there's ˏ"brevet", and ˏ"breviary"—ˋboth rather unˌusual ˏwords. ˇ"Brevet" means "a ˈdocument" (preˌsumably a ˇshort document) "conˌferring ˈrank withˈout ˎpay on an ˈarmy ˎofficer"—like ˈ"brevet ˎmajor", and ˌso on. A ˇbreviary—or I believe ˌsome people say ˇ"br*ee*viary"—is "a ˈbook for ˇCatholics containing ˈshort ˏsections for ˈuse each ˎday". So you ˌsee they've ˈall got the ˈsame iˈdea at the ˇback of them, though it's a ˈbit ˈhard to ˎsee in ˏsome cases. ˈHelˊlo! ˎThat's ˏfunny! ˋ"Breve", it ˌsays ˏhere, is "a ˈmusical ˏterm for a ˈnote ˇlonger than ˈthose ˈnow in ˎuse". ˈWhat do you ˈmake of ˋthat?

JACK: It ˈseems the exˈact ˋopposite, ˋdoesn't it?

FATHER: ˎI don't ˏknow. Perˌhaps there were ˌstill ˋlonger ones that had ˋother names, or perhaps the ˋnote was

called ˅short because it was the ˌunit into which ˈwhole ˋtunes were diˌvided. You'd ˈbetter ˈask your ^music-ˌmaster about ˏthat. ˅He'll probably know ·more aˋbout it than ˏI do.

JACK: ˅I think you ·know ·quite a ˋlot about ˌmusic, Father.

FATHER: ˎWell, I ˈdon't ˈclaim to be an ˅expert.

VII. ˎSCHOOLBOYS

John and Colin are both about thirteen or fourteen years old. They are friends who meet only in holiday time, as they go to different boarding schools. It is January, and they have not met since the previous summer.

JOHN: I ˎsay, ˈwhat are you going to ˈdo ˈnext summer ˎhols?

COLIN: Oh, I exˈpect we shall go to the ˋsea as ˋusual. We ˈalways ˋdo—exˌcept ˏlast year when we ˌwent aˏbroad. But we're ˈnot ˈlikely to do ˇthat again—ˋnot for ˇages ˋanyhow.

JOHN: Did you ˈhave a good ˊtime?

COLIN: "Raˇther! I took ˈlots of ˈsnaps of "all the places we ˎwent to. I'll ˋshow them ˌto you if you ˏlike.

JOHN: ˋOh, ˈthanks ˎˎawfully! I'd ˆlove to see them. Did they ˈall come ˊout properly?

COLIN: ˈNot ˏbad, ˏmostly. ˋOne or ˇtwo were ·duds, when I ˈmoved the ˎcamera or something. I'll ˌshow you them toˋmorrow when you ˌcome to ˋtea.

JOHN: ˈO.ˏK. ˈThat'll be ˎˎfine!

COLIN: They're ˈall ˈstuck in an ˎalbum that I ˌgot as a ˎChristmas present.

JOHN: Is ˈthat what your ˈfather and ˊmother gave you?

COLIN: ˆNo, ˇthey gave me this ˋwrist-watch. I've ˋalways ˇwanted one. I've never ˋhad one beˏfore.

JOHN: ˇMy father gave me a new ˋfountain pen. I ˋlost my ˏold one at ˋschool, but ˈthis is a ˈmuch ˎbetter one. ˎLook!

COLIN: It ˇlooks jolly ·nice. ˈWill you ˈlet me ˊwrite with it?

JOHN: I ˎdon't think you'd ˏbetter. I ˇpromised I ·wouldn't let ·other people ˋuse it. It's supˈposed to ˈspoil the ˎnib or something.

COLIN: ˈOh ˏwell, it ˎdoesn't ˏmatter. It ˅looks jolly ·nice ˋanyhow.

JOHN: I'll ˋshow you ˌhow it ˏwrites. ˎLook, I ˈwrote ˎthat with it ˎyesterday.

COLIN: ˈWhat a ˈfunny ˎwriting you've got!

JOHN: Not ˋhalf as ˌfunny as ˅yours. ˈWhat d'you ˎmean?

COLIN: You've never ˋseen ˏmine.

JOHN: I ˋjolly well ˅have—on that inviˋtation you ˌsent me.

COLIN: ˈOh ˎyes. Well ˎanyhow, ˅yours looks too ˋsloping, and the ˅capitals are ˈmuch too ˎbig.

JOHN: Well ˈpeople can ˅read it ˋanyway, which is ˈmore than they ˈcan with ˅yours. ˈOn that inviˏtation I ˈcouldn't make ˌout whether your ˌparty was on ˅Tuesday or ˋThursday.

COLIN: The ˋdate would have ˏtold you, ˏsilly.

JOHN: Of ˋcourse. I ˈknew from the ˈdate ˈwhich it was ˅meant to be, but ˈthat doesn't ˈmean I could ˈread your ˅writing.

COLIN: ˈLots of grown-˅ups have ·writing that's ·hard to ·read. I ˈcouldn't read my ˅father's for a ˋlong time. ˅Now I've got ˋused to it.

JOHN: Has ˈhe got ˈused to ˊyours?

COLIN: ˈNow ˏthen, ˈdon't be ˎcheeky! Of ˎcourse he has. ˋAnyhow, my ˌwriting's ˋchanging all the ˋtime. So's ˋyours, I exˏpect. ˌEven when you're grown-ˋup, it'll ˌchange a ˏbit.

JOHN: ˎYes. I've ˈseen ˈletters my ˅mother wrote ˈjust after she ˈleft ˎschool. They look ˈpretty ˈdifferent from ˅now. But ˋstill, I'd have ˈknown it was ˅her writing even ˋthen.

COLIN: ˈWhat ˎother presents did you ˌget?

JOHN: ˎOh, ˎnothing ˏmuch—ˋbooks ˏmostly.

COLIN: ˋI got a few ˏbooks ˋtoo. I'd ˋread ˏtwo of them beˋfore, and we're ˈgoing to ˈask the ˈpeople to ˋchange them.

JOHN: They'll ˈhave to take them ˈback to the ˈsame ˇshop, ·won't they?
COLIN: ˎYes, I should ˇthink so. I don't ˋknow, ˏreally. . . . ˋWell, I'd ˌbetter be getting ˌback to ˋtea. ˈCheeriˏo!
JOHN: ˈSee you toˎmorrow!

VIII. 'Cold ˎFeet

A man is writing in his study at about eleven in the morning when his wife comes into the room.

CHARLES: I ˎsay, ˵do shut the ˏdoor! There's ˎsuch a ˏdraught.

ELIZABETH: It ˋis shut. I ˏshut it when I came ˋin.

CHARLES: My 'feet are as "cold as ˎanything. 'Couldn't we have a 'better ˊfire in here? ˌThis one's only ˋgot ˌone ˏbar. It ˋreally 'hardly 'heats the 'room at ˎall. And it's 'jolly ˋcold toˏday.

ELIZABETH: It's 'all because you 'don't get e'nough ˎexercise, dear. You 'sit over your ˏbooks all ·day and 'never get your circuˋlation up. Now if ˇyou had to ·rush round all the ·shops, as ˇI do ·nearly every ·morning, you 'wouldn't be com'plaining that your ˋfeet were cold.

CHARLES: ˆNo. I should be comˌplaining that I 'couldn't get 'on with my ˋwork, of ˏcourse.

ELIZABETH: Well ˎanyway, 'how about going 'out for a 'bit ˎnow? You could 'just pop 'round to the ˎbaker's and 'get me the ˎbread. I was 'too 'laden with ˋgroceries the ˏfirst time.

CHARLES: ˎOh. 'Very ˏwell. 'Where's a 'bag to ˎput it in? And 'where are my ˎshoes?

ELIZABETH: 'Just outˏside. They've 'just been ˎcleaned. I'll 'have a cup of ˋtea ready for you when you get ˏback.

CHARLES: ˎOh, ˎthanks, dear. I could 'just about ˎdo with a cup.

ELIZABETH: ˋWell, ˏhow about ·having one be·fore you ˋgo? It ˋwon't take ˌmore than a ˌcouple of ˊminutes. You can be ˏlooking ·over that ·last ˋchapter, while the ˋkettle boils.

CHARLES: 'Rightˏo. 'That'll be ˎfine.

IX. ˈCOLD ˎWEATHER

Acquaintances meet in the road, one morning in early spring.

ROBINSON: ˋMorning! Aˋnother ˌcold ˏday!

DAWKINS: ˎYes, ^isn't it? Surˋprisingly ˌcold for the ˌtime of ˏyear.

ROBINSON: ˎYes. ˇLast year, I re·member, ˌsome of the ˌtrees were quite ˋgreen by ˏthis time.

DAWKINS: ˉIt's been a ˵dreadful winter altoˎgether, ˎhasn't it?

ROBINSON: ˎYes. Such a ˋchange after the ˌmild winters we'd been ˏhaving. And ˈsuch a ˈlot of ˎillness about! ˇSome people say ˈfrosts kill ˋoff all the ˌgerms, but ˇI don't know, we ·seem to have ·had any ˋnumber of ˏcolds this ·winter.

DAWKINS: You're ˌlucky to have had ˈnothing ˈworse than ^colds! ˇWe've all been ·down with ˇ'flu, ˈone after the ˎother, and ˇlots of people we ·know have had bron˶chitis or ˶worse.

ROBINSON: ˋYes. The ˇdoctors must have been ˋfrightfully busy. I'm ^sorry to ˌhear you've been ˌhaving ˏ'flu in the ·family. Are you ˈall ˊbetter now?

DAWKINS: ˈAll except the ˏyoungest. ˇShe's still in ˋbed, but she'll be ˈgetting up ˋany day ˏnow.

ROBINSON: ˈOh ˵good! "Mind you don't ˈlet her go ˈout too ˎsoon! This ˌweather's ˈso ˵treacherous!

DAWKINS: Oh I exˈpect she'll be ˈkept inˇdoors a bit ·longer—ˈwhile this ˇcold spell ·lasts, ˋanyhow. They ˈsaid on the ˇradio last ·night that a ˋthaw was exˌpected.

ROBINSON: ˈOh ˊreally? We ˋmissed the ˌnews last ˏnight and I ˌhaven't had a "moment to ˈglance at the ˋpaper ˏyet, so I ˈdon't know ˋwhat the ˌforecast ˌis.

DAWKINS: ˈLast ˏnight they said: "conˈtinuing ˈcold in the ˏnorth, ˌtemperatures ˈslightly ˈhigher in the ˎsouth, with

'bright 'periods over ˋmuch of the ˏcountry 'later in the ˎday"—or ˌwords to that efˌfect.

ROBINSON: 'Oh ˎwell, 'that sounds a 'bit more ˎhopeful, ˎdoesn't it?

DAWKINS: ˎYes, and a'bout 'time ˋtoo! 'I can't ˬbear the cold! My 'feet are like ˋice all day ˌlong, and 'when I'm ˏcold I "simply 'can't ˬthink. It's as ˌif one's 'brains were "stiff with the cold.

ROBINSON: ˎYes. I know ˋjust what you ˏmean. I 'often feel the 'same myˎself. . . . ˊWell, 'I must be getting aˎlong. It's too ˋcold to ˌstand and ˌtalk for ˏlong. I ˋtell you ˏwhat: 'let's pop in ˎhere and have a 'cup of ˎcoffee. ˋThat'll ˌwarm us ˏup.

DAWKINS: ˬSplendid iˌdea! 'Come ˏon!

X. 'MOVING ˎHOUSE

Dr. Simpson is having a chat with his friend, Mr. Price, who has just come to live in the neighbourhood.

DR. SIMPSON: ′Well, 'how are you 'settling ˎdown?

MR. PRICE: ˋOh, 'pretty ˏwell. We're ˋstill in a bit of a ˅mess, of course. 'No ˅carpets down yet. I've been 'busy 'staining the ^boards, and they're taking 'longer to dry ˅out than it 'says on the ˋbottle. But ˋstill, we ˋare getting a bit ˅straighter now.

DR. SIMPSON: It's ˋalways a ˴frightful business ˌmoving ˌhouse with a ˏfamily, ˎisn't it? ˅Mealtimes and ˅bed-times and ·so on are ˋbound to be rather dis˅organised at ·first. And ˌeverything takes 'so much "longer to arˎrange than one would have ˎthought. 'Hanging ˎpictures, for instance.

MR. PRICE: "Don't I ″ˋknow it! I spent 'most of ˋyesterday hanging ˏours. I 'always think a ·room looks 'so much more ˴lived in as ˌsoon as it's ˌgot a few ˏpictures on the ·wall. Beˋsides, it 'gets them out of the ˋway, ˋdoesn't it? 'Fewer things 'lying a'bout on the ˋfloor to ˋtrip one.

DR. SIMPSON: 'I ˴quite agree. Er . . . 'what are you doing about ˎfloor covering? Are you 'going in for 'fitted ′carpets at all?

MR. PRICE: ˅No, there's no ˋneed for ˏthat, ˏluckily. We 'took 'over 'quite a lot of ˎlino from the ˎlast people, as it was in ˌquite good conˏdition. And we brought 'plenty of 'rugs ˋwith us, as a ˌmatter of ˏfact, ˋquite enough to ˅start with, at ˎany rate. I ex'pect 'some of the rooms'll look a bit ‶˅bare in ·places at ·first. The 'flat we had beˏfore was 'so ˴tiny, there was 'hardly 'room to turn ˎround. And ˎanyhow, a ˅house always seems 'so much ˎbigger than a ˏflat.

DR. SIMPSON: ˋWell of course, it 'usually ˋis, ˋisn't it?

ˌEven if you've got the ˈsame number of ˋrooms, there's ˋalways the ˇstaircase, and the various ˏlandings, ˏlobbies and ·what not, that ˌgenerally ˌseem to go ˏwith it.

MR. PRICE: ˎYes, and ˌwhat the ˌhouse agents call "the ˈusual ˇoffices" on the doˇmestic side are ˈalways so ˈmuch more exˎtensive. We've got ˈquite a good ˏscullery and ˈeven a ˈseparate ˋlarder which we ˆnever had beˌfore.

DR. SIMPSON: Yes that ˎis nice, ˎisn't it? ˇWe've got that ˋtoo, of course, and ˈI ˎmust say we're ˈjolly ˎglad of it.

MR. PRICE: ˈHow about ˎheating? Have ˈyou got any ˝open fires?

DR. SIMPSON: Er . . . ˈjust ˏone, in the ˎsitting-room. ˇMost people ·nowadays think it's an ˎantiquated form of ˌheating, but I ˌmust say ˈI ˎlike an ˌopen ˌfire. ˈNot very ˇlabour-saving, I adˋmit.

MR. PRICE: ˎNo, ˎquite. And the ˇother thing ·is that it's ˈbound to be ˋwasteful—I mean, ˇmost of the ·heat just esˈcapes up the ˋchimney.

DR. SIMPSON: I ˎknow, toˌgether with the ˎsmoke, which of course ˌhelps to polˈlute the ˋatmosphere, which ˋanyone with a ˈsocial ˇconscience is ˆbound to disapˌprove of, I supˌpose. Howˎever, there's ˈno very ˈpractical alˋternative in ˏour case. ˇUpstairs we've got ˈlittle eˈlectric ˋfires everywhere, as I exˈpect ˋyou have.

MR. PRICE: ˎYes. ˈNot so ˎlittle, ˏsome of them, and I ˋshudder to ˌthink what our elecˇtricity bills are ·going to be ·like. We ˋcook by elecˌtricity ˋtoo, you know. We don't ˋlike ˏgas on the ·whole, and we couldn't ˎbear the thought of ˌusing the ˌold-fashioned ˌkitchen ˇrange for cooking, so we ˈhad it taken ˋout and a ˈmodern ˋstove installed, ˈjust for ˈheating all the ˎwater.

DR. SIMPSON: ˈOh ˎyes. ˈThey're ˎmuch better, ˎaren't they?

MR. PRICE: Our ˈchief ˈtrouble at the ˇmoment seems to

be ˋcurtains. ˈMost of the ˈones we brought ˏwith us don't ˋfit ˏthese ·windows, and it's an ˵awful business ˌgetting them ˎaltered. We ˇtried to do it ourˋselves to ˏstart with, but ˌMary ˈsoon gave ˈup in desˎpair, and ˇnow they're being ·done down the ˋtown. But ˈeven ˋthen we shall ˌhave to buy a ˌcertain amount of ˌnew maˏterial—there are ˈso many ˈmore ˋwindows to cover. For the ˇmoment I'm aˈfraid that'll ˈjust have to ˋwait. We're ˈconcentrating ˈfirst on getting all the ˋfront windows ˌcovered, so that people ˈcan't look ˈin from the ˎstreet. The ˇothers don't really ˎmatter so much.

Dr. Simpson: ˈAre you on the ˊtelephone yet?

Mr. Price: ˎNo, ˈnot ˏyet. I've ˋfilled ˌin a ˇform. There's ˈprobably a ˋwaiting list. They ˈnever seem to have enough ˏinstruments or ˇlines or something to go ˋround.

Dr. Simpson: Well the ˈfact ˇis, ˈso many ˈmore ˈpeople want a ˋtelephone.

Mr. Price: ˎYes, I exˈpect that's ˋit. It's ˈvery anˈnoying to have to ˇwait. It ˌmakes it such a ˈslow ˈbusiness getting ˋhold of people and ˌtrying to arˋrange anything.

Dr. Simpson: In the ˇold days, of ·course, it was a ˌcase of sending ˈmany more ˋtelegrams around, ˋwasn't it, or getting a ˋmessenger to deˈliver a note by ˋhand in ˌcases of ˌreal ˏurgency. ˇNowadays one ˈtends to take the ˈtelephone for ˋgranted, and one ˈonly ˈrealises what a ˇboon it ·is when one ˈhasn't ˋgot it—ˈlike with so ˆmany things. Of course ˇI just couldn't ·do withˋout one.

Mr. Price: Oh ˎno, of ˎcourse not. I ˈcan't iˈˈmagine how ·doctors ˋmanaged beˏfore.

Dr. Simpson: ˈOh I think ˇˇwe managed all ·right. It was the eˆmergency cases who ˇsuffered. We ˌcouldn't ˆget to them so ˌquickly.

Mr. Price: Yes, I supˈpose you're ˎright. Well, I ˈdon't expect ˈours'll be ˈlong in coming ˇnow. I ˈthink I made

'out a ˅pretty good ·case for being con·nected as 'soon as ˎpossible. I ˋalso pointed ˏout that we'd ·had a ·telephone beˋfore—I mean in our ˋlast place. I think ˋthat always ˌmakes a ˏdifference, 'don't ˊyou?

DR. SIMPSON: ˋYes, that's 'perfectly ˋtrue. I re'member when 'we came ˏhere, I 'thought it would be 'nice to have a ˋwhite reˌceiver, so I ˅asked for one, and they ˌgave it us 'simply beˏcause we'd had a 'white one beˋfore.

MR. PRICE: 'Oh ˊreally? 'Fancy ˎthat! To 'tell the ˏtruth, I'd never ˋthought of having ˌanything except the ˌusual ˏblack thing. But 'white ˋis rather ˏnice, ˌnow I ˌcome to ˏthink of it.

DR. SIMPSON: Well it's ˋcream ˏactually—ˎno, "ˋ"ivory" I ˌthink they ˏcall it.

MR. PRICE: 'Oh ˎyes. I should ˌthink one of ˌthose would look rather ˌnice by the ˋbedside, ˊwhat?

DR. SIMPSON: Well, 'that's where we ˋhave ours, ˏactually. 'I get 'rung 'up at ˋall hours . . .

MR. PRICE: Oh ˎyes, of ˎcourse.

DR. SIMPSON: . . . so it's 'really the 'best place to ˋhave it. It 'saves having to get 'out of ˏbed in the 'middle of the ˎnight to ˎanswer it.

MR. PRICE: Oh for ˅you it's the 'obvious ˋplace, I can ˋsee. I 'wonder whether it's 'best for the 'ordinary ˎperson, though. I should have ˌthought it 'might be in-con˅venient when 'other ˅people 'ask to 'use your ˎ'phone, or get 'rung 'up while at 'your ˎhouse, and they have to "barge into the ˎbedroom.

DR. SIMPSON: As a'gainst ˅that, of ·course, there's the ˌpoint that 'if you have 'people ˅in, and get 'called to the "phone your˅self, you can re'treat to the ˅bedroom and ·take the ·call in com'parative seˋclusion—with'out inter'rupting 'all conver'sation if it's in the ˅living-room, and being ˌheard 'all over the ˅house if it's in the ˋhall, say.

MR. PRICE: ˌYes, I ˋquite see ˇthat. I think there's ˈno ˈdoubt that the iˇdeal ar·rangement is to have ˈone instrument in a ˈfairly acˇcessible spot, ˈsomewhere downˏstairs, and aˇnother, an exˇtension, in the ˋbed-room, for ˈall ˈlate ˏcalls, for ˈmore confiˇdential matters, and ˈall ˈthose ocˏcasions when you ˈdon't want the ˈcall to interˇfere with whatˈever ˌelse is going ˌon.

DR. SIMPSON: ˈAh ˌyes, but I ˈhardly think the ˈPost Office people would be ˈlikely to hand out "two instruments to ˈone subˇscriber, when there's ˈsuch a ˈshortage ˇany-how.

MR. PRICE: ˌNo, you're ˈprobably ˋright. And to ˈask for ˈtwo when it's a ˈjob to get ˇˇone might ˈprejudice one's ˋchances, I feel.

DR. SIMPSON: There ˈmay be ˈsomething in ˇthat, I sup·pose. One ˈnever ˈknows ˈhow the ofˈficial ˏmind is going to reˋact. It ˇmight work the ·other way ˋround, of course.

MR. PRICE: ˈHow do you ˋmean?

DR. SIMPSON: ˋWell, the ˈperson who ˇdealt with your appli·cation ˇmight say to him·self: ˈ"here's ·someone who's ˈso imˇportant that he ·wantsˋ two instruments—we'd ˈbetter give him ˇˇone straight aˋway." You ˈsee what I ˏmean?

MR. PRICE: ˋYes, I ˋdo. I've a ˈgood ˏmind to ˈtry that ˋon. The ˈonly thing ˇis, I ˇˇmight get ·landed with ˈtwo after ˋall, and I ˈcan't help ˈfeeling under the ˇcircumstances that ˌtwo would be ˌrather too ˌmuch of a ˌluxury. We'll ˈhave to ˈthink it ˌover.

DR. SIMPSON: ˋOh yes, I was ˈonly ˌjoking ˏreally. I ˈdon't exˈpect it ˋwould work like ˌthat in ˏpractice.

XI. Over ˎCoffee

Anderson is entertaining an acquaintance, Macdonald, and the two men make conversation.

ANDERSON: ˈHow do you ˎlike your coffee? ˈBlack or ˎwhite?

MACDONALD: ˎOh, ˋblack, ˏplease.

ANDERSON: ˋOh! I ˌsee there's some ˋcream ˌhere on the ˏtray. Are you ˈsure you wouldn't ˈrather have ˈblack with ˊcream?

MACDONALD: ˈBetter ˋstill! I ˋwould like a drop of ˏcream, please.

ANDERSON: And ˊsugar? ˈOne lump or ˎtwo?

MACDONALD: "No ˏsugar, thanks. I've given ˋup taking ˌsugar in ˏcoffee since the ˈdays of the ˎsugar shortage. But I've ˈnever been ˈable to ˏmanage without ˈsugar in ˵tea.

ANDERSON: ˋOh, in ˇour family it's ·just the ·other way ˋround. ⁻I think ˇChina tea, without ˈmilk ˋor ˏsugar, ˈjust as it comes ˈout of the ˏpot, ⁻is an ˵admirable drink. ˈThat's the way the Chiˋnese drink it, I underˌstand.

MACDONALD: Yes, I beˈlieve it ˎis. ˈI've ˇtried it like ·that, in ˈChinese ˇrestaurants and ·so on, but I ˈcan't say I ˈreally enˇjoy it.

ANDERSON: But ˎstill, you ˈmust adˈmit that ˇˇsweet tea would ˋhardly go ˌwell with the ˇfood they ·give you.

MACDONALD: ˋGranted. But then ˇpersonally I'd ·never ·choose to "have ˶tea to drink, with a ˏcooked meal—though it's ˋobviously ˌindicated at ˇtea-time, of ˋcourse. . . . ˈThis is most ˵excellent ˊcoffee! ˈHow do you ˎmake it, may I ˌask? ˈIn a ˊpercolator?

ANDERSON: ˇNo. ⁻It's just ˈhot ˏwater ˈpoured on to the ˏcoffee and ˈleft to ˎstand for a few ˌminutes, after ˌgiving the ˌpot ˈone ˈstir ˏround with a ˈwooden ˎspoon.

MACDONALD: ˎAh! ¯Like making ˋtea, in ˌfact.

ANDERSON: ˋYes, it ˋis, ˏreally. We ˋdid try a ˏpercolator ˏonce, but it ˌhad to have ˈrather a ˈlot of ˇwater in, or it ˈwouldn't ˋwork ˌproperly, and it ˌmeant making ˈrather more ˈcoffee than we ˋneeded, when there were ˌjust the ˏtwo of us. Beˋsides, we ˌfound we ˌgot through ˈjust as much ˇcoffee as beˋfore, and the ˈwhole iˇdea had been to eˋconomise. It ˋdid come a bit ˇthicker and ˇblacker for the ˌsame amount of ˇcoffee, but "I didn't think the ˋactual "ˇflavour was as ˋgood. ˌSomething to ˌdo with ˌcoming in ˌcontact with the ˎmetal, I supˏpose.

MACDONALD: ˋYes, I should ˌthink that's ˈquite ˋlikely. ˎWell, ˌthis ˈcertainly seems ˇstrong enough.

ANDERSON: ˈOh ^yes! We've ˈcome to the conˈclusion it's imˋpossible to make ˇgood coffee with·out using "plenty of ˎcoffee. In ˌfact, it's really ˈno ˋgood ˌtrying to eˏconomise—you ˈsimply ˈend ˏup by ·finding the ·coffee unˎˎdrinkable!

MACDONALD: ˈTell me about the ˎgrinding now. Do you ˈgrind it as you ˊwant it, or do you ˈbuy it ˈready ˎground?

ANDERSON: ˎOh, we ˈbuy the ˋbeans and ˇgrind some ˈeach ˈtime we ˈmake a ˎbrew. We've ˌgot a most efˈficient little ˎmill that we ˈpicked up on the ˎContinent the ˈsummer before ˎlast.

MACDONALD: I iˈmagine those are ˈrather ˈhard to ˋget in ˏthis country, ˊaren't they? One ˋnever seems to ˏsee them in the ˏshops here.

ANDERSON: Well, I ˋhave seen them ˌnow and ˏthen, in the ˌlast ˏyear or so, but I beˌlieve they ˋdo come from aˇbroad ˋanyhow.

MACDONALD: At ˇhome ˈwe don't ˋdrink much ˏcoffee, ˏactually. And ˈwhen we ˇdo, it's ˈusually ˈout of a ˋtin. ˋYou ˏknow, ˈeither the ˇordinary stuff ˈready ˇground in an ˈair-tight ˏtin, or that ˈspecially preˈpared ˎpowder form.

ANDERSON: ˋOh, ˈyou ˈmean . . . er . . .

MACDONALD: ˋYes, ˈthat's ˏit . . . er . . .

ANDERSON: ˈI ˏknow. It's ˈreally very ˋgood, ˋisn't it? ˈNot so synˋˋthetic as a ˋlot of things we ˌhave to put ˏup with ˏnowadays.

MACDONALD: ˋWell, ˌthat was ˈˈmost enˎjoyable! ˈI must be getting ˋback ˏnow, I'm a·fraid, or they'll be ˈwondering what's ˋhappened to me.

ANDERSON: ˎYes. I supˈpose it's aˈbout ˈtime ˋI made a ˌmove ˋtoo. ˈSee you ˎlater!

XII. A PRE͵DICAMENT

Dick and Norman are returning from an evening visit to some of Norman's friends. The two men know one another well, and have probably been friends for years.

DICK: ˋNow we're in a ˏfix!

NORMAN: ˈWhat's the ˋmatter?

DICK: We've ˋmissed the ˈlast ˎtrain. The ˌporter says it ˌleft ˈfive ˎminutes ago.

NORMAN: ˈˈMy ˝ˋgoodness! ˈThat ˵is awkward. ˋNow what do we ˌdo?

DICK: ˈHow ˈfar are we from ˎhome?

NORMAN: It's ˈmuch too ˈfar to ˝ˇwalk, if ˝ˇthat's what you're ·thinking.

DICK: ˋWell, ˏwhat al·ternative do you sugˋgest?

NORMAN: We ˋmight pick up a ˇtaxi.

DICK: ˈNot ˇlikely, at ˇthis time of ·night.

NORMAN: ˋOh, you ˌnever ˏknow. ˈYou wait ˈhere and ˈkeep a look ˈout in ˏthat direction. ˈI'll go ˈup to the ˎcrossroads and ˈsee if there's ˈanything ˎcoming. I beˇlieve we're on a ˋbus route.

DICK: I ˈshouldn't have ˈthought there'd be any ˝ˇbuses at ·this hour.

NORMAN: I'm ˈnot so ˋsure. ˈAren't there ˈsome that ˈrun all ˊnight?

DICK: There ˇmay be. ˈI wouldn't ˋknow.

NORMAN: I say, I'm ˋawfully ˏsorry about this. Are you ˈfrightfully ˊtired?

DICK: No, ˋI'm all ˏright. And ˋyou're not ˌreally to ˇblame.

NORMAN: ˎWell, I supˌpose we ˈoughtn't to have ˈstayed ˎtalking so long. It ˋwas running ˌthings a bit ˏfine, ˎwasn't it?

DICK: Well, I ˋdid make ˇsignals, when the ˋothers got ˌup to ˌleave, but you seemed ˈso ˈkeen to have aˈnother ˈlook at those ˇdrawings.

NORMAN: ˎYes, I ˎknow. It ˋwas ˌmy fault ˏreally. Howˎever, aˇpologising ˈdoesn't ˋhelp at the ˇmoment.

DICK: ˇI wouldn't ·mind, except that I ˈknow ˈPhyllis'll be ˈwaiting ˎup for me. ˇYou're all ˋright. ˌYou've got ˈno one to start ˈwondering what's ˎhappened to you.

NORMAN: ˈWill she beˈgin to ˊworry, do you i·magine?

DICK: ˎWell, ˈnot ˇyet awhile, I shouldn't ·think. But you ˈknow what ˈwomen ˏare. Or perˈhaps you ˋdon't?

NORMAN: ˎOh yes, one can ˋquite underˏstand. ˈWould you ˈlike to ˈgive her a ˊring, just to ˈsay what's ˊhappened?

DICK: That ˋis rather a ˌgood iˊdea. If ˈonly we could ˈfind a ˎcall-box. ˋOh, I beˈlieve there was ˈone in the ˋstation. I'll ˈnip aˈcross and ˎsee.

NORMAN: Have you ˈgot some ˊcoppers?

DICK: ˈGood ˄Lord! I ˏdon't believe I ˋhave. Have ˊyou?

NORMAN: ˇSorry. ˈNo change at ˎall.

DICK: ˎWell, ˈthat's ˋthat.

NORMAN: ˋNever ˏmind. We've ˋdone our ˏbest. . . . ˵Look! There's a ˋbus coming! I ˋtold you ˊso. ˈNow we'll ˋsoon be home.

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LONGMANS